

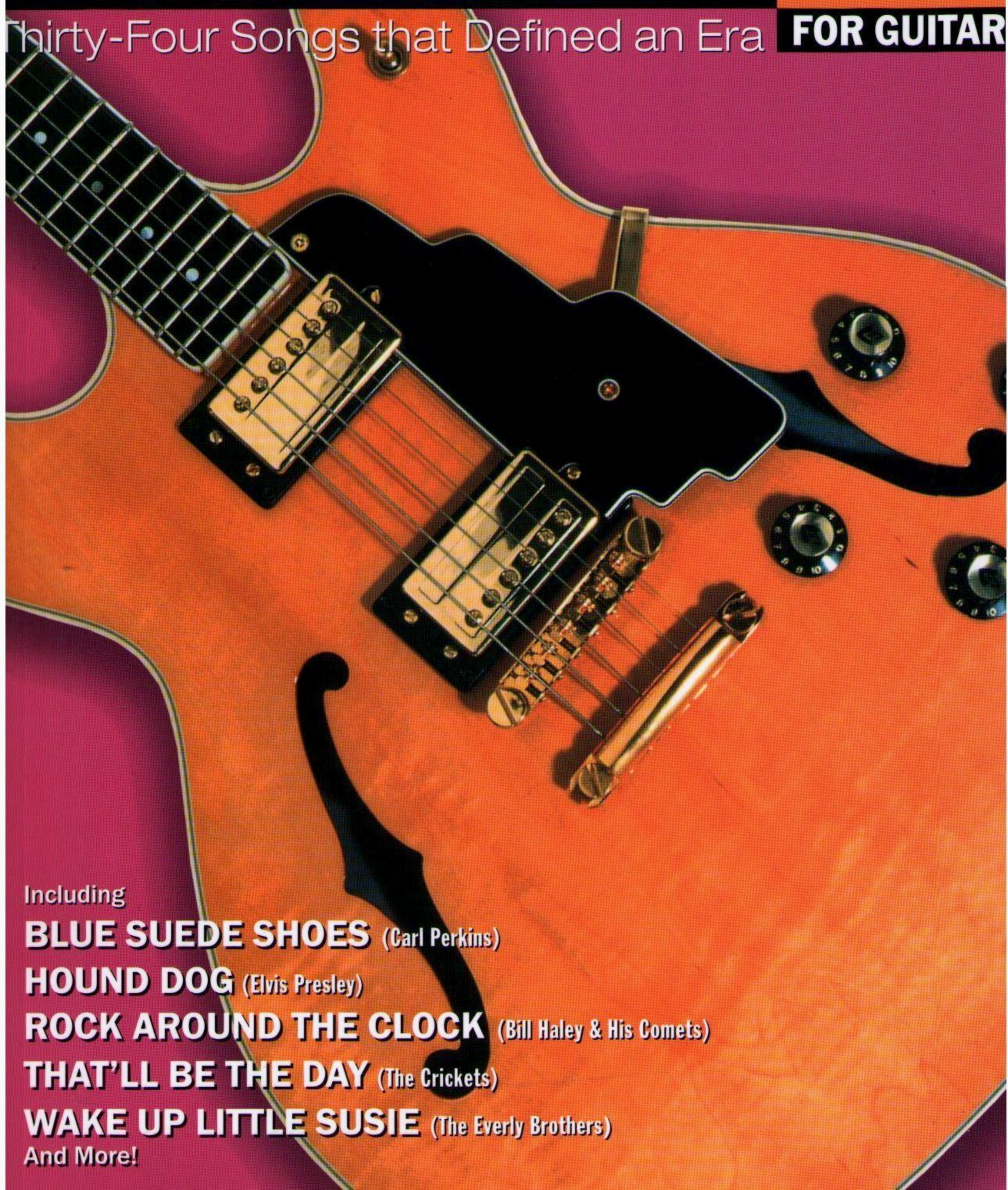


# GREAT SONGS OF THE

# 50s

Thirty-Four Songs that Defined an Era

**FOR GUITAR**



Including

**BLUE SUEDE SHOES** (Carl Perkins)

**HOUND DOG** (Elvis Presley)

**ROCK AROUND THE CLOCK** (Bill Haley & His Comets)

**THAT'LL BE THE DAY** (The Crickets)

**WAKE UP LITTLE SUSIE** (The Everly Brothers)

And More!



# **GREAT SONGS OF THE 50s**

## **FOR GUITAR**

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Hal Leonard Europe  
Distributed by Music Sales



**16**

**ALL SHOOK UP**

Elvis Presley

**9**

**BE-BOP-A-LULA**

Gene Vincent

**18**

**BLUE SUEDE SHOES**

Carl Perkins

**22**

**BO DIDDLEY**

Bo Diddley

**29**

**BOPPIN' THE BLUES**

Carl Perkins

**34**

**CANNONBALL**

Duane Eddy

**38**

**DONNA**

Ritchie Valens

**43**

**FOGGY MOUNTAIN BREAKDOWN**

Lester Flatt & Earl Scruggs

**47**

**GET RHYTHM**

Johnny Cash

**51**

**HOUND DOG**

Elvis Presley

**55**

**I'M LOOKIN' FOR SOMEONE TO LOVE**

The Crickets

**59**

**I'M MOVIN' ON**

Hank Snow

**62**

**I'M YOUR HOOCHIE COOCHIE MAN**

Muddy Waters

**64**

**LONESOME TOWN**

Ricky Nelson

**67**

**MATCHBOX**

Carl Perkins

**72**

**MY BABE**

Little Walter

**77**

**MYSTERY TRAIN**

Elvis Presley



**82**

**PETER GUNN**

From the Television Series

**90**

**POOR LITTLE FOOL**

Ricky Nelson

**85**

**PUT YOUR CAT CLOTHES ON**

Carl Perkins

**92**

**RACE WITH THE DEVIL**

Gene Vincent

**98**

**REBEL ROUSER**

Duane Eddy

**100**

**RECONSIDER BABY**

Lowell Fulson

**103**

**ROCK AROUND THE CLOCK**

Bill Haley & His Comets

**107**

**ROCKET 88**

Jackie Brenston

**110**

**ROCKIN' ROBIN**

Bobby Day

**116**

**SLEEPWALK**

Santo & Johnny

**119**

**SLIPPIN' AND SLIDIN'**

Little Richard

**124**

**SUSIE-Q**

Dale Hawkins

**128**

**SWEET LITTLE ANGEL**

B.B. King

**133**

**TEQUILA**

The Champs

**138**

**THAT'LL BE THE DAY**

The Crickets

**142**

**WAKE UP LITTLE SUSIE**

The Everly Brothers

**147**

**YANKEE DOODLE DIXIE**

Chet Atkins



Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

high E

low E

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

D A D

E G open 3fr

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a key signature of one sharp (F#). The melody consists of a quarter note on G4, followed by a quarter note on A4, and a dotted quarter note on B4. A house icon is placed above the staff. Below the staff, the word 'TAB' is written vertically, and a '9' is written with a curved arrow pointing to the first measure of the guitar tablature.

Musical notation for a half note on the first line of a staff. Below the staff, the letters 'TAB' are written vertically. To the right of 'TAB', there is a curved arrow pointing to the right with the fraction '1/2' above it, indicating a half note.

The image shows a musical staff with a treble clef and a guitar TAB staff. The musical staff has a quarter note on the first line (F4). The TAB staff has the letter '9' on the first line, with an arrow pointing from the '9' to the quarter note on the musical staff, indicating that the note is played at the 9th fret.

**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

The first measure of the song is shown. It features a treble clef and a key signature of one sharp (F#). The melody consists of a quarter note on G4 (F#), a quarter note on A4 (G#), and a quarter note on B4 (A#). The bass line is represented by a TAB staff with a single fret number '1' on the first string.

The first measure of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one sharp (F#). The melody consists of a quarter note on G4, an eighth note on A4, a quarter note on B4, and a quarter note on C5. Below the staff, the guitar tablature is written as 'TAB' vertically. The fret numbers are '9' for the first note and '(9)' for the second note, with a slur connecting them.

The first measure of the song is shown in musical notation. The treble clef has a key signature of one sharp (F#). The melody consists of a quarter note G4, followed by a dotted quarter note A4, and a half note B4. The guitar tab below shows the fretting: the first string is fretted at the 7th fret (indicated by a '7' and a downward arrow), and the second string is fretted at the 9th fret (indicated by a '9' and a downward arrow). A curved arrow labeled '1' points from the 9th fret to the 7th fret, indicating a slide or a specific fingering sequence.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

[illegible]

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

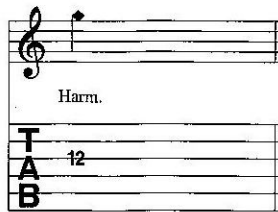
The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a single sharp (F#) indicating the key of D major. The melody consists of two eighth notes, D4 and E4, beamed together, followed by a quarter note D4. A slur covers the entire measure. Below the staff, the guitar tablature is shown with the letters 'T', 'A', and 'B' stacked vertically. The fret numbers 7 and 9 are indicated, with a slur connecting them, representing the fretted notes for the melody.

**TAB** 7 (9)

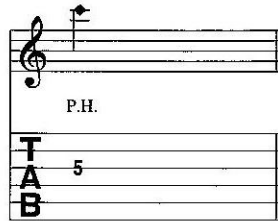
The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a key signature of one sharp (F#). The melody consists of a quarter note G4 (labeled with a '+' sign), followed by a half note A4, and then a quarter note B4. A slur covers the A4 and B4 notes. Below the staff, the letter 'T' is written. To the left of the staff, the word 'TAB' is written vertically. Below the staff, the fret numbers '12' and '9' are indicated, with a slur connecting them.



**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



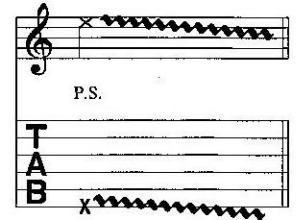
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



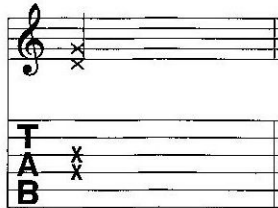
**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



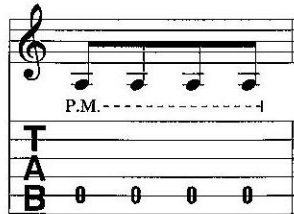
**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



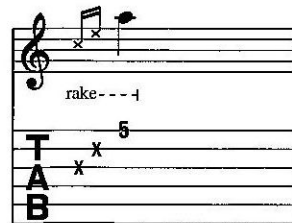
**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



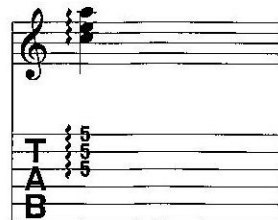
**RAKE:** Drag the pick across the strings indicated with a single motion.



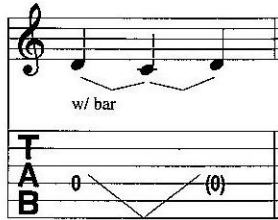
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



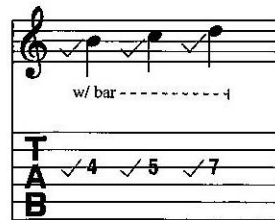
**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.



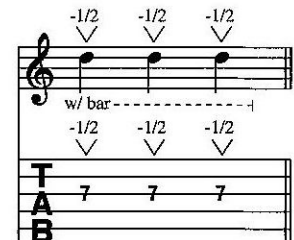
**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



## Additional Musical Definitions



(accent)

- Accentuate note (play it louder)



(accent)

- Accentuate note with great intensity



(staccato)

- Play the note short



- Downstroke



- Upstroke

**D.S. al Coda**

- Go back to the sign (Coda), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

**D.C. al Fine**

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

**Rhy. Fig.**

- Label used to recall a recurring accompaniment pattern (usually chordal).

**Riff**

- Label used to recall composed, melodic lines (usually single notes) which recur.

**Fill**

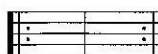
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**Rhy. Fill**

- A chordal version of a Fill.

**tacet**

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

**NOTE:**

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).



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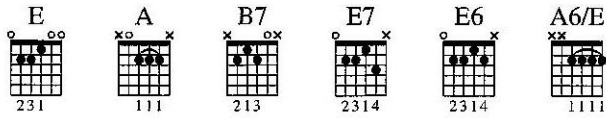
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# Be-Bop-a-Lula

Words and Music by Tex Davis and Gene Vincent



## Chorus

Moderately ♩ = 124 (♩ = 3♩)

E  
Rhy. Fig. 1

Gtr. 1 (acous.)

*mf*

Well - Be - Bop - a - Lu - la, she's my - ba - by. Be-Bop - a - Lu - la, I

Gtr. 2 (elec.)

*mf*  
w/ clean tone & slap-back echo

TAB

1 2 2 0

A

don't - mean - may - be. Be - Bop - a - Lu - la, she's my ba - by.

P.M. - - - - -

1 2 2 0 1 2 2

E B7

Be - Bop - a - Lu - la, I don't - mean - may - be. Be - Bop - a - Lu - la, she -

P.M. - - - - -

0 3 4 4 2

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A

E

End Rhy. Fig. 1

- e - 's my ba - by doll, my ba - by doll, my ba - by doll. 1. Well,

*mp* 3 3 3 3

1 2 0 2 0 0 0 2 0 0 0 0 2 2 2 0 0 0 0

Verse

E

she's the girl in the red blue jeans, ah, she's the queen of

*mp* 3 3 3 3

1 2 0 2 0 0 0 2 0 0 0 0 2 2 2 0 0 0 0

Gtr. 2 tacet

all the teens. Ah, she's the woman that I know,

*mp* 3 3 3 3

1 2 0 2 0 0 0 2 0 0 0 0 2 2 2 0 0 0 0

Chorus

A

Voc. Fig. 1

End Voc. Fig. 1

ah, she's the woman that loves me so, say. Be - Bop - a - Lu - la,

*mp* 3 3 3 3

1 2 0 2 0 0 0 2 0 0 0 0 2 2 2 0 0 0 0



E E7 E6 E

she's my ba - by. Be - Bop - a - Lu - la, I don't mean may - be.

let ring - - - - -

15 12 14 12 12 12 14 12 12 12 12 12 12 12 12

B7 A A6/E A E

Be - Bop - a - Lu - la, she - e - 's my ba - by doll, my ba - by doll, my ba - by

let ring - - - - -

15 12 14 12 12 12 12 14 14 12 12

Guitar Solo  
E

doll, let's rock.

*mf*

12 12 14 12 12 14 12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 14 12 14 12 12 12 14 12

A

1/2 (14) 12 14 12 12 13 12 11 12 12 12 12 12 12 12 12 12 14 12 12 12

\* Played as even eighth notes.

Verse

E

E ⑥ 12fr

E

E ⑥ 12fr

2. Well, \_\_\_\_\_ now she's \_ the wom - an that's got that beat,

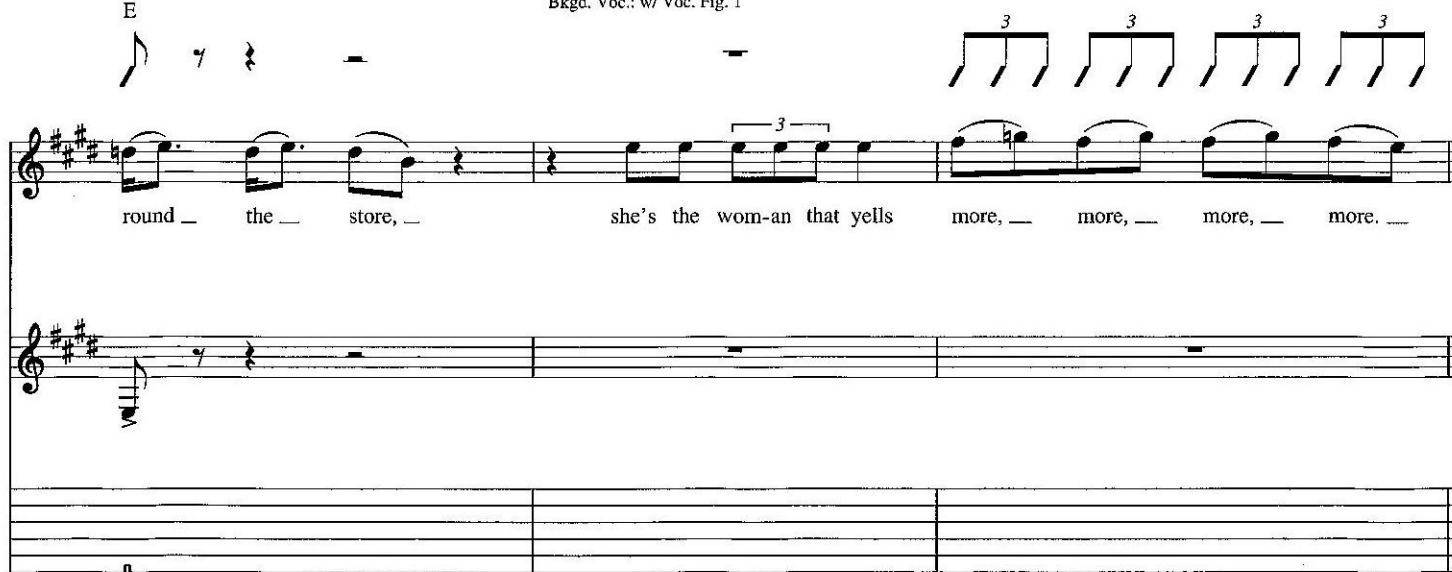
12 12 12 14 12 13 12 14 10 10 12 0 12 10 12

E  
 ⑥ 12fr  
 oh, she's the wom-an with the fly - in' feet. Ah, she's the wom-an that walks a -



E

Bkgd. Voc.: w/ Voc. Fig. 1



round the store, she's the wom-an that yells more, more, more, more.

## Chorus



Be-Bop-a-Lu-la, she's my ba-by. Be-Bop-a-Lu-la, I

w/ pick & fingers  
1/4 let ring - - - - -  
1/4 let ring - - - - -  
1/4 3 2 0



don't mean may-be. Be-Bop-a-Lu-la, she's my ba-by

1/2 let ring - - - - -  
P.M. - - - - -  
let ring - - - - -  
strum  
1/4 let ring - - - - -

E 3 3 3 3 3 3 3 3

doll, my ba - by doll, my ba by doll, let's rock a - gain now.

### Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1  
E

w/ bar

let ring -

A E

let ring -

B7 A E

Well, Be -



Gr. 1: w/ Rhy. Fig. 1 (1st 10 meas.)

E

[illegible]

# All Shook Up

Words and Music by Otis Blackwell and Elvis Presley

## Intro

Moderate Shuffle ♩ = 74 (♩ = ♩)

A B♭ B♭sus4 B♭ A B♭ B♭sus4 B♭ A B♭ B♭sus4 B♭ A B♭ B♭sus4 B♭ A

1. Oh, well —  
End Rhy. Fig. 1

Gtr. 1 (clean) Rhy. Fig. 1

mp

TAB

## Verse

Gtr. 1: w/ Rhy. Fig. 1, simile

B♭ B♭sus4 B♭ A B♭ B♭sus4 B♭ A

ble - a my soul, oh what's wrong with me? I'm  
hands are shak - in' and my knees are weak. I

B♭ B♭sus4 B♭ A B♭ B♭sus4 B♭ A

itch - in' like a man on a fuz - zy tree. My  
can't seem to stand on my own two feet. Who

B♭ B♭sus4 B♭ A B♭ B♭sus4 B♭ N.C.

friends say I'm act - in' wild as a bug. I'm in love. I'm  
do you think of when you have such luck? }

simile on repeats

4th time, To Coda ⊕

E♭ F7 A B♭ A

all shook up. Ooh, ooh, ooh, ooh. Yeah, yeah, yeah.



1. 2., 3.

Bridge  
Eb5

Bb A

2. Oh, well my — When I plead — don't ask — me what's — on try my mind. — I'm a  
My tongue gets tied when I try to speak. My

*p*

Bb Eb5

lit - tle mixed up but I feel fine. — When I'm near the girl — that I love best, my  
in - sides shake like a leaf on a tree. There's on - ly one cure for this bod - y of mine, that's to

1st time, D.S. (take repeat)  
2nd time, D.S. al Coda

F5 N.C. A

heart beats so it scares — me to death. 3.,4. When she touched  
have that girl and a love so fine.

*mp*

Coda

Bb

Ooh, ooh, ooh, —

Eb F7 A Bb Bbsus4 Bb N.C.

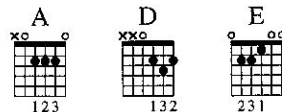
ooh, — Yeah, — yeah, — I'm all shook up.  
(Yeah. — )

*Additional Lyrics*

3.,4. When she touched my hand, oh what a chill I got.  
Her lips were like a volcano and it's hot.  
I'm proud to say that she's my buttercup.

# Blue Suede Shoes

Words and Music by Carl Lee Perkins



Verse  
Fast Rock  $\text{♩} = 190$  ( $\text{♩} = \text{♩}^3$ )

Gtr. 1 (acous.) *mf*

Gtr. 2 (elec.) *mf w/ clean tone*

TAB

1. Well, it's one for the mon-ey, two for the show, three to get read-y now go, {cat, go. But don't.

\* Chords in parentheses played 2nd time only.

Chorus

D  
Rhy. Fig. 1

\* even

— you step on my blue suede shoes. — Well, you can

\* Sung as even eighth notes.

E

A

To Coda

End Rhy. Fig. 1

do an - y - thing, — but stay off of my blue suede shoes. 2. Well, you can

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Verse

A

knock me down, \_ step in my face, \_ slan-der my name \_ all \_ o - ver the place. \_ } Well,  
burn my house, \_ steal my car, \_ drink my li - quor from an old fruit jar. }

*simile on repeat*

do an - y - thing \_ that you wan - na do, \_ but, uh - uh, hon-ey, lay off \_ { them } shoes. \_ And don't.  
my }

Chorus

Gtr. 1: w/ Rhy. Fig. 1

D

— you even step on my blue - suede shoes. \_ Well, you can

Gtr. 2

do an - y - thing, \_ but stay off of my blue \_ suede shoes. Let's go \_ cats! 1.  
2nd time: Rock it!

*f*

# Guitar Solo

w/ Voc. ad lib.

A

Rhy. Fig. 2

Grtr. 1

Grtr. 2

D

A

E

A

End Rhy. Fig. 2

3. Well, you can

2.

Guitar Solo

Grtr. 1: w/ Rhy. Fig. 2, simile

A

*f*

D

A

full

E A D.S. al Coda

4. Well, it's a

⊕ Coda

# Outro

Gtr. 1: w/ Rhy. Fig. 2, 1st 10 meas., simile  
A

D A

Blue, blue, blue — suede shoes, — ba - by. Blue, blue, blue suede shoes. — Well, you can

E A

Gtr. 1

do an - y - thing, — but stay off — of my — blue suede shoes, —


Gtr. 2



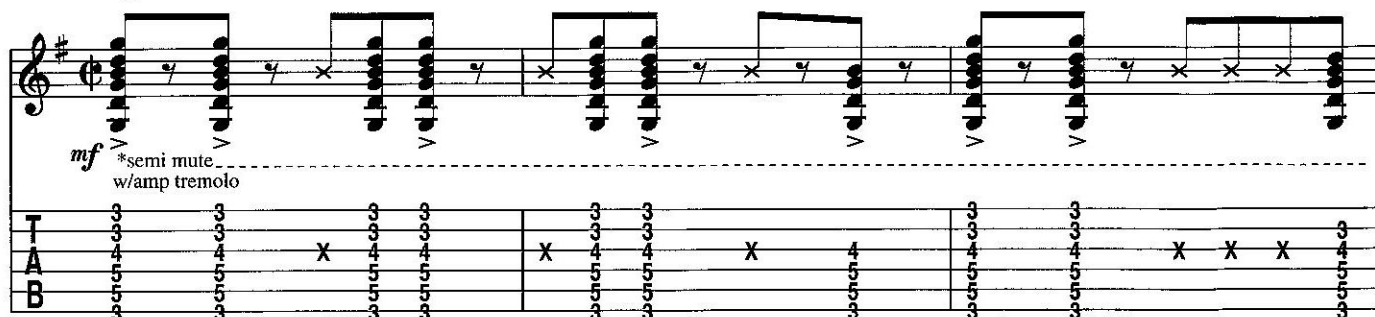
# Bo Diddley

Words and Music by Ellas McDaniel

## Introduction

Fast w/half time feel (  ) ♩ = 216

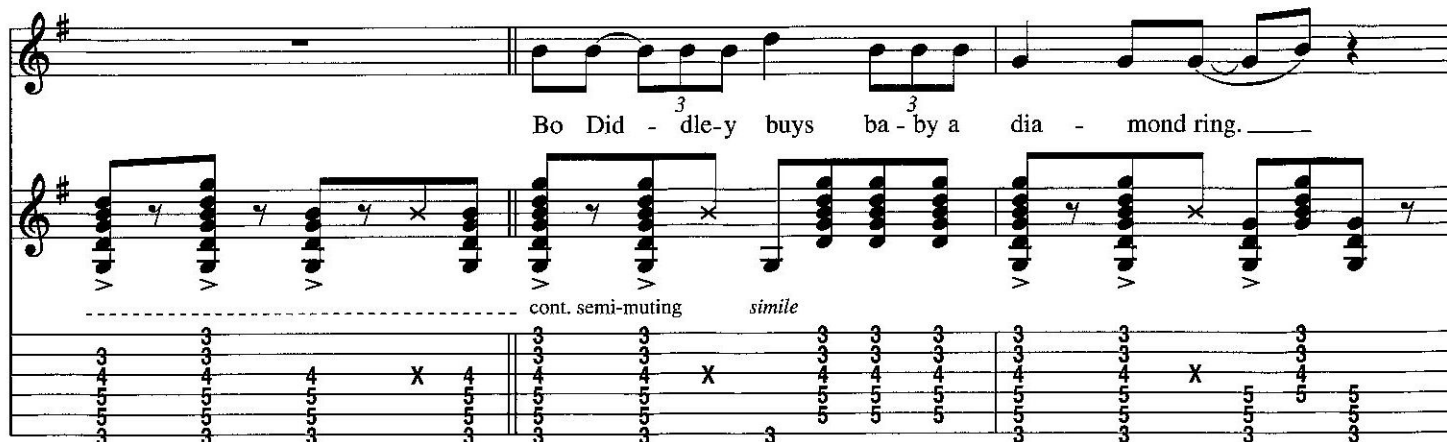
Capo @ 3rd fr.  
G



\*mute strings w/fretting hand.



## 1st Verse



Bo Did - <sup>3</sup>dle-y buys ba - <sup>3</sup>by a dia - mond ring.

cont. semi-muting simile



If that dia - mond ring

— don't shine — he gon - na take it to a

pri - vate eye. \_ If that pri - vate eye \_

— can't see. \_ He \_ bet-ter not take the ring.

a - from me.

Gm G

**Guitar Solo**

*f* let chords ring

semi-mute

**2nd Verse**

2. Bo — Did - dle-y caught a nan-ny goat — to

*simile*

cont. semi-muting

make his pret-ty ba-by a Sun - day coat.



Bo <sup>3</sup> Did-dle-y caught a bear - cat, \_ to

make his pret-ty ba-by a Sun - day hat. \_

end muting

Guitar Solo

semi-mute

(A9) (G)

semi-mute

let chords ring

Let chords ring

D(add4)

semi-mute

Let chords ring

semi-mute

let chords ring

semi-mute

3rd Verse

cha come to my house a black cat bone.

cont. semi-muting simile

take my ba-by a - way from home. \_

Cov-er that mo-jo an' where's he been? \_

up yo' house 'n' gone a - gain. \_

Bo Did - dle-y, Bo Did-dle-y,



have you heard? My\_

pur - ty ba - by that she was mur - der - ed

**Guitar Solo**

(G#) (G)

3 semi-muted

(Gb) (G)

semi-muted

semi-muted

Gsus4 G

semi-muted

F# G E F G

**Fade Out**

# Boppin' the Blues

Words and Music by Carl Lee Perkins and Howard Griffin

Free Time Chorus Moderately Fast Rock ♩ = 180 (♩ = ♩<sup>5</sup>)  
\*A

Well... All my friends are boppin' the blues, it must be go - in' 'round. All

Gtr. 1 (clean)

*f*

T	2	2	2	
A	3	3	3	
B	0	0	0	0 2 2 3 3 4 4

\*Chord symbols reflect overall tonality.

D A

my friends are bop - pin' the blues, it must be go - in' 'round. I

*mf*

let ring

2	2	2	2	2
3	3	3	3	3
0	0	0	0	0 2 2 4

E A7

love you, ba - by, but I must be rhy - thm bound. 1. Well, the

let ring let ring let ring

2	2	2	2	2
3	3	3	3	3
0	4	2	4	0 4 4 2 2 4 2 5 4 2 4

Verse

A7

doc - tor told me, "Carl, you don't need no pills."  
cat bug bit me, man, I don't feel no pain.

Rhy. Fig. 1

simile on repeat

let ring ----- let ring -----

0 4 2 4 | 5 4 2 2 0 | 2 2 4 4

Hey, the doc - tor told me, "Boy, you don't need no pills.  
Yeah, that jit-ter-bug caught me, man, I don't feel no pain.

let ring -----

let ring -----

5 5 4 2 4 | 0 3 3 4 | 0 2 4 2 2 4 4 | 2 2 4 2

Just a hand - ful of nick - els, the juke - box will cure your -  
I still love you, ba - by, but I'll nev - er be the

End Rhy. Fig. 1

5 5 4 4 2 2 | 0 4 2 4 2 | 0 4 2 2 4

Chorus

A7

ills." same. Well, I said all my friends are bop - pin' the blues, it  
all my friends are bop - pin' the blues, it  
the cats are bop - pin' the blues, and it

mf simile on repeats

0 2 4 2 2 4 2 | 5 5 4 2 2 4 2 | 2 2 4 2 | 5 4 4 2 2 4 2

Gr. 1: w/ Rhy. Fill 1, 2nd time  
Gr. 1: w/ Rhy. Fill 2, 3rd & 4th times

D

must be go - in' 'round. \_ All \_ them cats just bop-pin' the blues \_ and it  
must be go - in' 'round. \_ All \_ my friends are bop-pin' the blues \_ it  
must be go - in' 'round. \_ All \_ my friends are bop-pin' the blues \_ and it

A E To Coda 2 ⊕

must be go - in' 'round. \_ } 1., 4. I \_ love you, ba - by, I  
must be go - in' 'round. \_ } 2., 3. I \_ love you, ba - by, but I  
must be go - in' 'round. \_ }

1. To Coda 1 ⊕ 2.

A7

must be \_ rhy-thm bound. \_ 2. Well, \_ the old Get it, cat. \_ Let's rock.  
must be \_ rhy-thm bound. \_

**Guitar Solo**

A

*f* w/ slight dist.

\* even

must be \_ rhy-thm bound. \_ 2. Well, \_ the old Get it, cat. \_ Let's rock.  
must be \_ rhy-thm bound. \_

\* Played as even eighth notes.

**Rhy. Fill 1**  
Gr. 1

must be \_ rhy-thm bound. \_ 2. Well, \_ the old Get it, cat. \_ Let's rock.  
must be \_ rhy-thm bound. \_

**Rhy. Fill 2**  
Gr. 1

must be \_ rhy-thm bound. \_ 2. Well, \_ the old Get it, cat. \_ Let's rock.  
must be \_ rhy-thm bound. \_



**D** **A**

12/16

**E** **A** *D.S. al Coda 1 (1st lyrics)*

Well, \_\_\_\_\_ all -

let ring - - - - - dist. off

⊕ *Coda 1*

**Verse**  
**A7**

3. Well, \_\_\_\_\_ Grand - pa done got rhy - thm and he

**D**

threw his crutch - es down. Oh, the old boy done got rhy - thm and blues - and he

**A** **E**

threw that crutch - es down. \_\_\_\_\_ Grand - ma, he ain't tri -

- flin', well, the old boy's \_\_\_\_\_ rhy - thm bound. \_\_\_\_\_ All \_\_\_\_\_

*A*

\* Hold this note through 1st beat of repeat.

⊕ *Coda 2*

must be \_\_\_\_\_ rhy - thm bound. \_\_\_\_\_ Bop, \_\_\_\_\_ cat bop!

*A*

**Outro**

Gtr. 1: w/ Rhy. Fig. 1, simile

*A7*

Rock, bop, rhy - thm and blues. \_\_\_\_\_ Rock, bop, rhy - thm and blues. \_\_\_\_\_

*D* *A7*

Rock, bop, rhy - thm and blues. \_\_\_\_\_ Rock, bop, \_\_\_\_\_

*E*

rhy - thm and blues. \_\_\_\_\_ Rhy - thm and blues, \_\_\_\_\_ it must be \_\_\_\_\_ go - in' 'round. \_\_\_\_\_

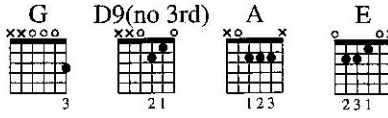
*A7* *Ab7* *G7* *N.C.* *A7*

Gtr. 1

*f*

# Cannonball

Words and Music by Duane Eddy and Lee Hazlewood



**A**

Moderately ♩ = 118 (♩ = ♩<sup>♩</sup>)

N.C.

Gtr. 1 (elec.)

*mf*  
w/ clean tone & amp tremolo

let ring ----- 4

**B**

Gtr. 2 (acous.)

G

D9(no 3rd) G

D9(no 3rd) G

Gtr. 1

*mf*  
simile on repeats

D9(no 3rd) G

D9(no 3rd) G

(cont. in notation, 3rd time)

Play 3 times

C

Gtr. 1 tacet  
A $\flat$

Gtr. 2

E $\flat$  A $\flat$

E $\flat$  A $\flat$  D $\flat$  A $\flat$  N.C.

A $\flat$  E $\flat$  A $\flat$  E $\flat$  A $\flat$

(cont. in slash)

Detailed description: This section contains three systems of musical notation. The first system shows Gtr. 1 as 'tacet' and Gtr. 2 playing a series of chords: A $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , A $\flat$ , and N.C. (Natural Chord). The second system continues the Gtr. 2 part with chords A $\flat$ , E $\flat$ , A $\flat$ , E $\flat$ , and A $\flat$ . The third system concludes the section with a 'cont. in slash' instruction, indicating the music continues on the next page.

D

Gtr. 1

A E A

Gtr. 3 (elec.)

*mf*  
w/ clean tone & amp tremolo

let ring

Detailed description: This section contains two systems of musical notation. The first system shows Gtr. 1 playing a melodic line with accents on the notes A, E, and A. Gtr. 3 (electric) is shown with a melodic line starting on a whole note, followed by eighth notes, and then a series of eighth notes. The second system continues the Gtr. 3 part with a melodic line and a 'let ring' instruction, followed by a series of eighth notes. The notation includes various musical symbols such as notes, rests, and dynamic markings.





Chord diagrams: E, A

let ring -----

Gtr. 1 tacet  
A E A

Gtr. 2

Gtr. 3

let ring -----

let ring -----

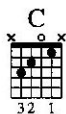
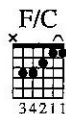
E A

let ring -----

let ring -----

# Donna

Words and Music by Ritchie Valens



## Intro

Moderate Ballad ♩. = 67

F/C

Bb

C

Gtr. 2  
(acous.)

*mp*



Gtr. 1 (elec.)

*mf*

w/ clean tone

*sim.*



F/C

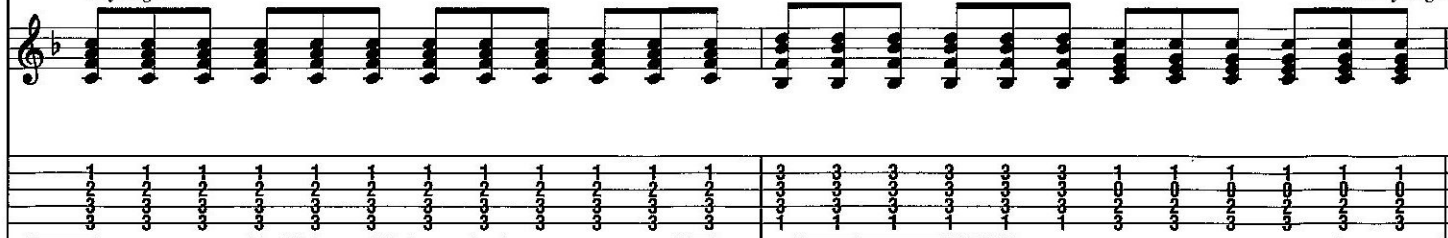
Bb

C



Rhy. Fig. 1

End Rhy. Fig. 1



## Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

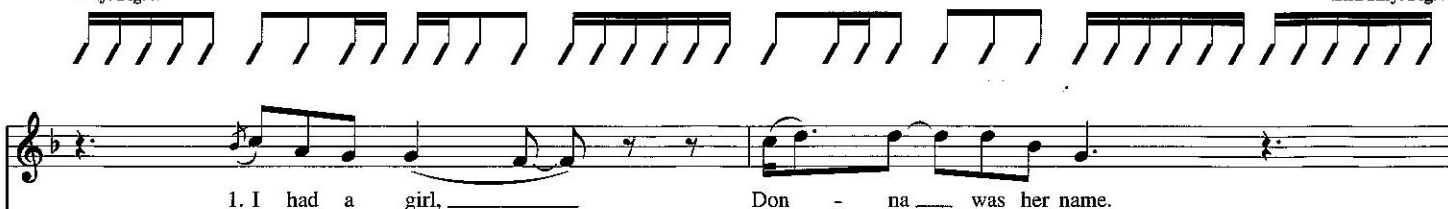
F/C

Bb

C

Rhy. Fig. 2

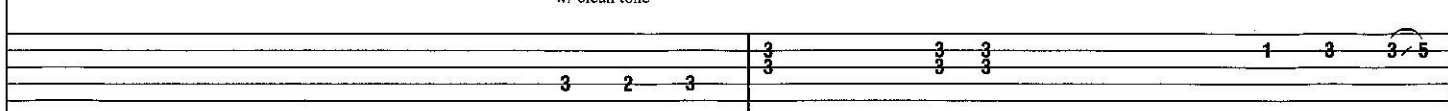
End Rhy. Fig. 2



Gtr. 3 (elec.)

*mf*

w/ clean tone



Gtr. 2: w/ Rhy. Fig. 2 (3 times)  
F/C

B $\flat$  C F/C

Since she left me, I've nev - er been the same 'cause I love my girl.

B $\flat$  C F/C B $\flat$  C

Don - na where can you be, where can you be?

# Verse

Gtr. 1: w/ Rhy. Fig. 1 (3 times)  
Gtr. 2: w/ Rhy. Fig. 2 (3 times)

F/C B $\flat$  C

2. Now that you're gone, I'm left all a - lone.

F/C B $\flat$  C

All by my - self to won - der and roam 'cause I





F/C

know what I'll do. Oh, let ring -- 4

1 1 3 3 5 1 1 2 1 1 3 1

Bb

time had all my love for

$\frac{3}{3}$  2 3 2 3 1

C

you, mm.

$\frac{1}{4}$

3 5 5 4 5 4 5 4 5 4 5 4 5 3 5 3 5 3 4 5 1 3 1 2 3 1

# Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

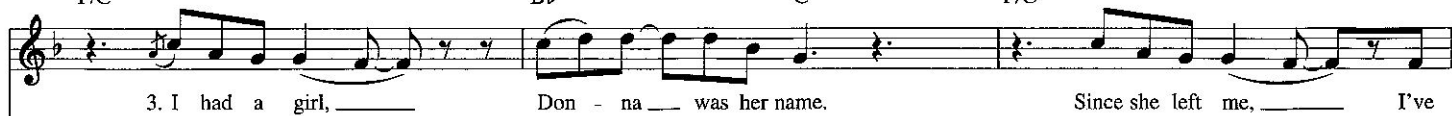
Gtr. 2: w/ Rhy. Fig. 2 (4 times)

F/C

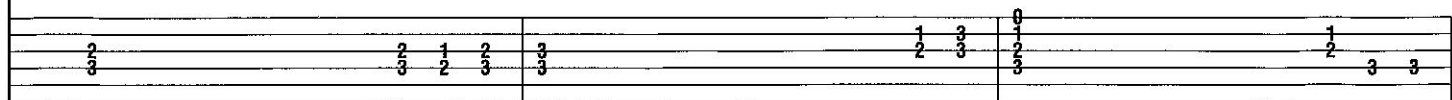
Bb

C

F/C



let ring - - - 4



Bb

C

F/C

Bb

C



## Outro

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 2 (2 times)

Gtr. 3 tacet

F/C

Bb

C

F/C

Bb

C



F/C

Bb

C

F

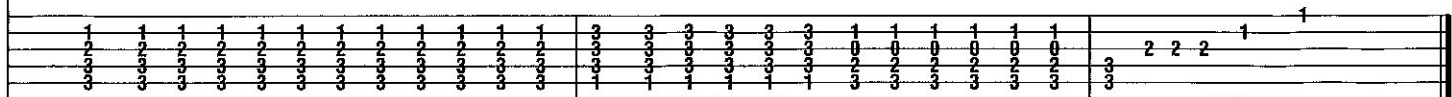


Gtr. 1

Gtrs. 1 & 2



let ring - - - - -



# Foggy Mountain Breakdown

Words and Music by Earl Scruggs

**A**

Fast Bluegrass Two-Beat ♩ = 156

Gtr. 1: w/ Rhy. Fill 1, 3rd time

\* Gtr. 1

G

*f*  
*smile on repeats*

TAB: 2 3 2 3 3 3 2 3 2 3 3 2

Gtr. 2  
(acous.)

Rhy. Fig. 1

*mf* \*\* tacet 1st time only

TAB: 3 0 0 0 0 0 0 0 0 0 0 0

\* banjo arr. for gtr.

\*\* 1st meas. only

E

TAB: 3 0 0 0 0 0 0 0 0 0 0 0

Fill 1

Gtr. 1

TAB: 5 0 0 3 0 0 3 0 3 2 3 3 4 3 3 3 2 0 0 3 0 0 3 0 0 3 2 3 2 0 0

G E



**B**

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 1

G

*simile on repeats*

Em G

Em

G

2nd time, D.C. al Coda 1  
(take repeats)

G

⊕ Coda 1

D.C. al Coda 2  
(no repeats)

⊕ Coda 2

G

8va

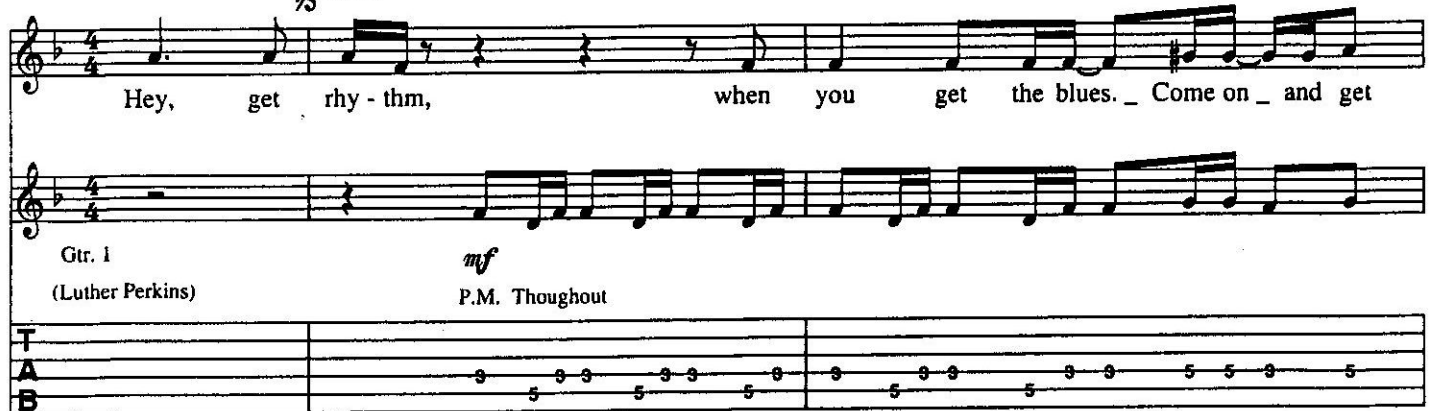
# Get Rhythm

Words and Music by John R. Cash

## A Chorus

Moderate rockabilly

 N.C.



Hey, get rhy - thm, when you get the blues. \_ Come on \_ and get

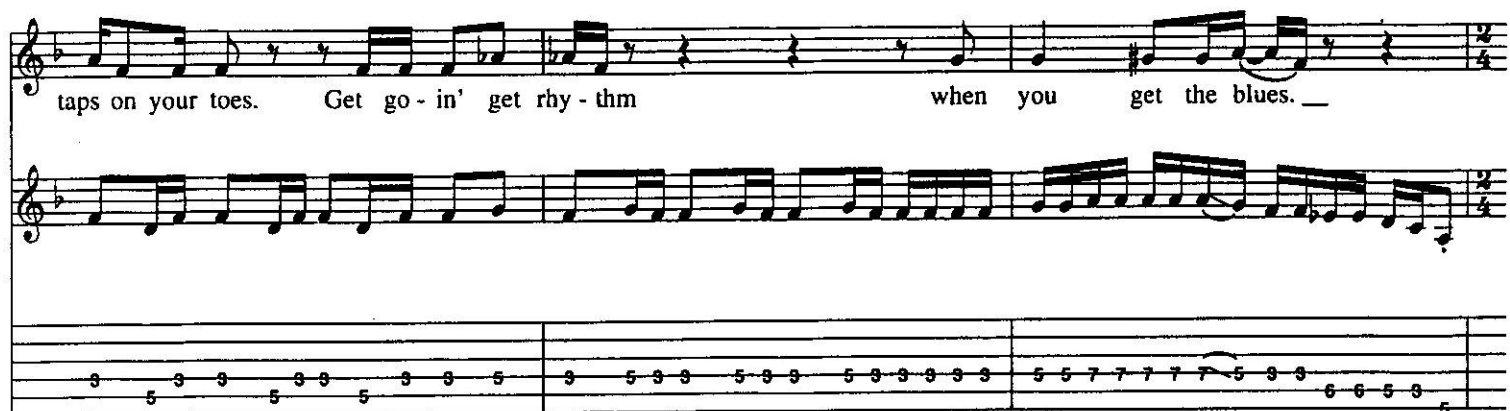
Gtr. 1  
(Luther Perkins) *mf* P.M. Throughout

T  
A  
B

NOTE: Played with capo at 1st fret



rhy - thm, when you get the blues. \_ Get a rock 'n' roll feel-in' in your bones, \_ put



taps on your toes. Get go - in' get rhy - thm when you get the blues. \_

**B** Verse

1. A lit - tle shoe - shine boy \_\_\_\_ he nev - er gets low down \_\_\_\_ when  
2. Well, I sat down to lis - ten to the shoe - shine boy \_\_\_\_ and

he's got the dirt - i - est job in town, \_\_\_\_ bend - in' low - at the peo - ple's feet on a  
I thought I was gon - na jump with joy. \_\_\_\_ (He) slapped on my shoe pol - ish left and right. He took his

wind - y corn - er of a dirt - y street. shoe - shine rag and he held it tight. Well, I asked \_\_\_\_ him while he shined my shoes  
He stopped once \_\_\_\_ to wipe the sweat a - way. I said,

how'd he keep from get - tin' the blues. He grinned as he raised his lit - tle head. He popped his  
"you're migh - ty lit - tle boy, to be a - work - in' that way." He said, "I like it," with a big wide grin. He

**C** Chorus

shoe - shine rag and then he said, "Get  
kept on a-pop - pin' and he'd say it a - gain, Get } rhy- thm. When

P.M. Throughout

T  
A  
B

you get the blues. \_Come on \_ and get rhy - thm. When you get the blues \_ { A  
It on-ly

T  
A  
B

jump - y rhy - thm makes ya' feel so fine. \_It - 'll shake all your trou-ble from your wor - ried mind. }  
costs a dime, just a nick - el a shoe. It does a mil - lion dol - lars worth of good for you. } Get

T  
A  
B

*To Coda* ♪

rhy-thm when you get the blues. \_\_\_\_\_

T  
A  
B



**E** Guitar Solo

F

8va

B $\flat$

loco

(discontinue P.M.) let chords ring throughout

B $\flat$

N.C.

F

*D.S. al Coda*

Get

P.M.

Coda

N.C.

F

you get the blues."

P.M.

# Hound Dog

Words and Music by Jerry Leiber and Mike Stoller

## Intro

Moderately Fast ♩ = 166 (♩ =  $\overset{\sim}{\text{J}} \overset{\sim}{\text{J}} \overset{\sim}{\text{J}}$ )

## Chorus

N.C. Chorus C5

You ain't noth - in' but a hound dog — ah, c - cry - in' all the

Gr. 1 (slight dist.) Rhy. Fig. 1

mp

TAB

F

time. You ain't — noth - in' but a hound dog — ah,

F7 C5

cry - in' all the time. Well, — you ain't

G7 F7 N.C.

nev - er caught a rab - bit an' you ain't no friend \_ of mine. \_ 1. Well, they said you was high \_

End Rhy. Fig. 1

## Verse

Gtr. 1: w/ Rhy. Fig. 1, simile

C5

\_\_\_ classed. \_\_\_ Well, that \_\_\_ was just a lie. Yeah, they said you was high \_

F F7 C5

\_\_\_ class. \_\_\_ Well, that \_\_\_ was just a lie. Yeah, \_\_\_ you ain't

G7 F7 N.C.

nev - er caught a rab - bit an' you ain't no friend \_ of mine. \_

To Coda 1

## Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1st 11 meas., simile

C5

You ain't noth - in' but a hound dog \_ ah, cry - in' all the time.

F F7 C5

You ain't noth - in' but a hound dog \_ ah, cry - in' all the time.

## To Coda 2

G7 F7 N.C.

Well, \_\_\_ you ain't nev - er caught a rab - bit an' you ain't no friend \_ of mine. \_

# Guitar Solo

C7

(Ah. \_\_\_\_\_)

Gr. 1

*mf*

\* Chord symbols reflect implied tonality.

F7

ah, \_\_\_\_\_

C7

G7

ah. \_\_\_\_\_

Ah, \_\_\_\_\_

*D.S. al Coda I*

F7

C7

ah, \_\_\_\_\_

ah.) \_\_\_\_\_

2. Well, they said you was high \_

⊕ Coda 1

Guitar Solo

\* C7

(Ah. \_\_\_\_\_)

Gtr. 1

*mf*

1/4

\* Chord symbols reflect implied tonality.

F9

C7

ah, \_\_\_\_\_

ah, \_\_\_\_\_

1/4

D.S. al Coda 2

G7

F7

C7

ah, ah, ah.)

3. Well, they said \_ you was high \_

⊕ Coda 2

G5

N.C.

Db<sup>6</sup> C<sup>6</sup>

nev - er caught a rab-bit; you ain't no friend \_ of mine. \_ Spoken: You ain't noth-in' but a hound dog.

Gtr. 1



# I'm Lookin' for Someone to Love

Words and Music by Buddy Holly and Norman Petty

## A Verse

Lively with swing feel (♩ =  $\frac{3}{4}$ )

A D A

D5



1. Stay - in' at home, \_
2. Play - in' the field \_

wait - in' for you \_  
all day long \_

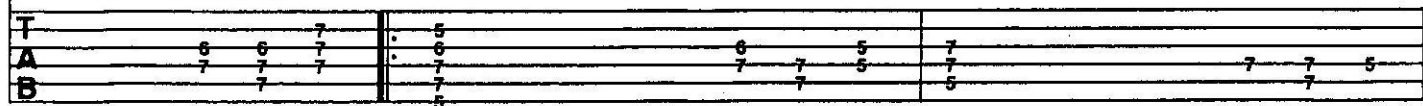
backups: Ah.

Ah.



*mp*

Gtr. I (Buddy Holly)



## B Chorus

D

A5



just won't get it 'cause you say we're through,  
since I found \_ I was wrong.

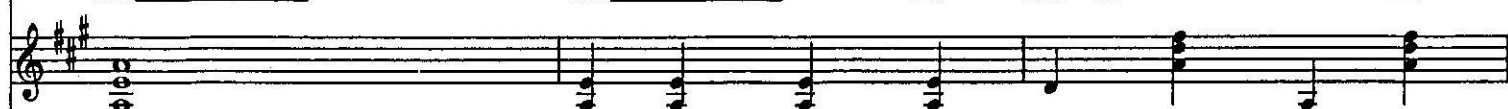
Well, I'm look - in' for some - one to

Ah. \_\_\_\_\_

Ah. \_\_\_\_\_

I'm look - in'

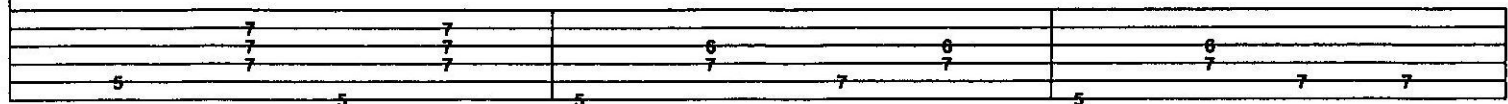
I'm



A



love, I'm a - look - in' for some - one to love. Well if  
look - in' I'm look - in'. I'm look - in'. I'm



E7 D A D

you're not here, ba-by, I don't care \_\_ 'cause I'm a - look-in' for some - one to  
 look-in'. I'm look-in'. I'm look-in'. Ah. \_\_\_\_\_

**C** Guitar Solo

(Gtr. 1 plays alternating bass/chord patterns as in Fig. [B])

1. A E7 2. A E7  
 (Gtr. 1 simile)

love. love.

Gtr. 2 (Buddy Holly)

*f*

D

A E7 D

let ring--

**D Verse**

A D5

3. Caught my - self think - in' of you. — You  
4. Drunk man, — street - car, —

Gtr. 1

**E Chorus**

A5 D

can't love — me, an - oth - er one do. — } Well I'm a - look - in' for some - one to  
foot slipped, there you are.

A E7

love. I'm a - look - in' for some - one to love. Well if you're not here, — ba - by

D To Coda ♪ A D A

I don't care — 'cause I'm a - look - in' for some - one to love. —

Gtr. 2  
Gtr. 1

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with a mix of eighth and quarter notes, and some measures contain beamed eighth notes. The second system consists of three staves. The top staff continues the melody from the first system. The middle and bottom staves provide a harmonic accompaniment using a simplified notation system where numbers 1-7 are placed on or between the lines to indicate fingerings or specific notes. The bottom staff includes a '5' in a circle at the beginning, likely indicating a fifth fret position on a stringed instrument.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody, written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a D major chord, indicated by a 'D' above the staff. The melody is characterized by a series of eighth and sixteenth notes, with some measures containing beamed notes. The second system contains the guitar accompaniment, written on a single staff with a treble clef. The accompaniment uses a mix of chords and single notes, with some measures containing beamed notes. The key signature remains one sharp throughout the piece.

[illegible]

**Coda**

A D5 A D5 *Play 4 times* A D5

look-in' for some - one to love. I'm a - look-in' for some - one

*Ooh, ah*

*rit.*

6 7 6 7 6 7 6 7

7 5 7 5 7 5 7 5

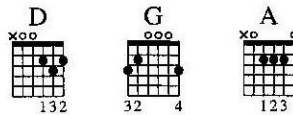
N.C.

to love.

Ah.

# I'm Movin' On

Words and Music by Hank Snow



## Intro

Bright shuffle ♩ = 194

D

Play 7 times

## Verse

D

Gtr. 1 (Acous.)

sim.



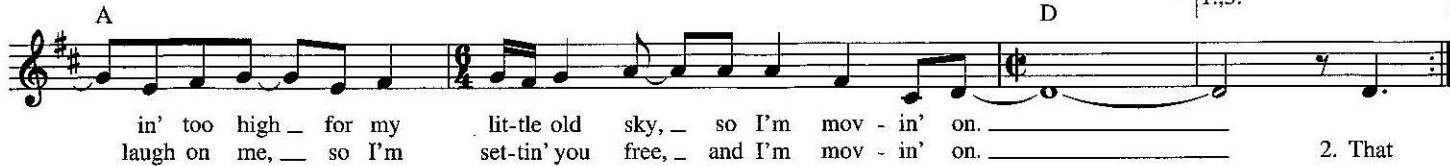
## Chorus

G

D



To Coda ⊕ 1., 3.



## Fiddle Solo





# Guitar Solo

Gtr. 2

D

0 0 2 0 0 0 2 | 4 2 0 4 4 2 0 2 | 4 2 0 4 4 2 4 2

Gtr. 3

2 2 0 2 0 2 0 | 2 2 0 2 3 2 2 | 2 1 0 2 3 2 2

G

4 2 0 4 2 0 0 | 3 4 3 5 5 0 | 3 4 4 5 4 5 0

3 2 3 2 2 2 | 5 7 3 4 3 4 0 | 5 7 3 4 3 4 0

D

A

4 2 0 4 2 0 0 | 4 2 0 4 2 0 0 | 4 2 2 5 2 2 2

2 3 4 2 2 4 4 | 2 3 4 2 2 4 4 | 4 5 0 5 0 0 0

5. I've

⊕ *Coda*

*Repeat and fade*

*Additional Lyrics*

3. Mister fireman, won't you listen to me,  
'cause I got a pretty mama in Tennessee.  
Keep movin' on, keep rollin' on.  
So shovel the coal, let this rattler roll and keep movin' me on.
4. Mister engineer, take that throttle in hand,  
this rattler's the fastest in the southern land.  
Keep movin' me on, keep rollin' on.  
You're gonna ease my mind, put me there on time and keep rollin' on. (*Guitar solo*)
5. I've told you, baby, from time to time,  
but you just wouldn't listen or pay me no mind,  
Now I'm movin' on, I'm rollin' on.  
You've broken your vow and it's all over now, so I'm movin' on.
6. You switched your engine, now I ain't got time  
for a triflin' woman on my main line,  
'cause I'm movin' on. You've done your daddy wrong.  
I've warned you twice, now you can saddle the price, 'cause I'm movin' on.
7. But someday, baby, when you've had your play,  
you're gonna want your daddy, but your daddy will say:  
"Keep movin' on. You stayed away too long.  
I'm through with you, too bad you're blue, keep movin' on."

# I'm Your Hoochie Coochie Man

Written by Willie Dixon

## Intro

Slow Blues ♩. = 50

\*\*A7

Gtr. 1 (slight dist.)

mf

Riff A

End Riff A

TAB

3	0	2	3	2	3	0	2	3
---	---	---	---	---	---	---	---	---

\*\*Chord symbols reflect implied harmony.

## Verse

Gtr. 1: w/ Riff A, 6 times

A7

1. The gyp-sy wom-an told my moth-er  
2. I got a black cat bone, \_  
3. On the sev-enth hour, \_

be-fore I was born. \_  
I got a mo-jo too. \_  
on the sev-enth day, \_

"You got a boy child com-in'  
I got the John the Con-quer-root,  
on the sev-enth month,

gon-na be a son-of-a-gun. \_  
I'm gon-na mess with you. \_  
the sev-enth doc-tor say, \_

He gon-na make pret-ty wom-ens \_  
I'm gon-na make you girls \_  
"You were born \_ for good luck,

jump an' shout. \_  
lead me by my hand. \_  
and that you'll see." \_

Then the world wan-na know  
Then the world'll know \_  
I got sev-en hun-dred dol-lars,

I'm the what this all a-bout?" \_  
Hoo-chie Coo-chie man. \_  
don't you mess with me. \_

But you know I'm here. \_

Gtr. 1

TAB

2	3	0	2	2	0	1	2	0	1	2	0	1	2	0	1	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

# Chorus

D7

Ev - 'ry - bod - y knows I'm here. —

A7

E7

Well, — you know I'm the Hoo - chie Coo - chie Man, —

1., 2.

D7

ev - 'ry - bod - y knows I'm here. —

A7

E7

3.

D7 N.C.

A7

D7

A7 G7 G#7 A7

the whole — round world knows I'm here.

# Lonesome Town

Words and Music by Baker Knight

Tune down 1/2 step:  
(low to high) Eb-Ab-Db-Gb-Bb-Eb

## Intro

Slowly ♩ = 77 (♩ = ♩<sup>3</sup>)

\* C

Em

F

G7

C

E

Gtr. 1 (acous.)

*mp* let ring throughout

T  
A  
B

0 3 2 0 2 1 1 0 0 0 0 3 2 0 2

\*Chord symbols reflect basic harmony.

## Verse

F

G7

C

E

1. There's a place where lov - ers go — to  
2. You can buy a dream or two  
3. In the town of bro - ken dreams, —

Gtr. 1 (acous.)

*mp* let ring throughout

T  
A  
B

1 1 0 0 0 0 2 0 0 0 0 0 2 2 2

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F G7 C F Fm

cry their trou - bles a - way, and they call it  
 to last you all through the years, and the on - ly  
 the streets are filled with re - gret. May - be down in

oo, \_\_\_\_\_

C Am F G7 C

Lone - some Town, where the bro - ken hearts stay.  
 price you pay - is a heart full of tears.  
 Lone - some Town I can learn - to for - get.

3rd time, To Coda ⊕

( Lone - some Town.)  
 (...full of tears.)  
 (...to for - get.)

Chorus F Em F G7

Go - in' down to Lone - some Town, - where the bro - ken - hearts

Oo, \_\_\_\_\_



C F Em

stay. Go - in' down to Lone - some Town \_ to

Oo,

D7 G7 *D.S. al Coda*

cry my trou- bles a - way.

ah.)

⊕ Coda F Fm

May - be down in \_

C Am F G7 C *rit.* F/C C/G

\_ Lone - some Town, I can learn \_ to for - get.

*rit.* (Oo, Lone - some town.)

# Matchbox

Words and Music by Carl Lee Perkins

## Intro

Moderately Fast Rock ♩ = 172 (♩ = ♩<sup>3</sup>♩)

\*A7

Well, I'm

Gtr. 1 (clean)

*f*

TAB

\*Chord symbols reflect overall tonality.

## Chorus

A7

sit-tin' here \_ won-d'r in', would a match - box hold my clothes? \_ Yeah, \_ I'm

\*\*Gtrs. 1 & 2

*mf*

TAB

\*Gtr. 2: piano arr. for gtr.

\*\*composite arrangement

D7

A

sit-tin' here \_ won-d'r in' would a match - box hold \_ my clothes. \_ I ain't \_

TAB

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E A7

— got no match-es but I got a long — way to go. — 1. I'm an old, —

# Verse

Gtr. 2 tacet

A

— poor boy, long — way — from home. — I'm an old, —

Gtr. 1 Rhy. Fig. 1

D A

— poor boy, long — way from home. — Guess I'll

E A

nev - er been hap - py; ev - 'ry-thing I — do is wrong. — Yeah. —

End Rhy. Fig. 1

Gr. 3      Gr. 1: w/ Rhy. Fig. 1, 1st 8 meas.  
(clean)      A

(clean) A

Gtr. 1

2 3 2 4 2 2 2 4 | 2 2 2 4 | 2 2 2 2 2 2 3 4 | 2 2 2 3 4 2 2 3 4

Gtr. 1: w/ Rhy. Fig. 1  
Gtr. 3 tacet

A  
let me be your lit - tle dog \_ till your big dog comes. \_ Let me

D A  
be your lit - tle dog, \_ ah, till your \_ big dog \_ comes. \_ When the

E A  
big dog gets \_ here, \_ show him what this lit - tle pup - py done. \_ Well, \_ I'm \_ sit

# Chorus

A

- tin' here won-d'rin', would a match - box hold my clothes? \_ Yeah, I'm sit -

Rhy. Fig. 2

2 2 3 4 2 2 3 4 2 2 3 4 2 2 3 4 0 0 2 2 3 3 4 4

D

A

- tin' here won-d'rin', would a match - box hold \_ my clothes? \_ I ain't got \_

2 2 3 4 2 2 3 4 2 2 3 4 2 2 3 4 2 2 3 4 2 2 3 4

E

A

\_ no match - es, I got a \_ long \_ way to go. \_ Let her go, \_ boy. Go, \_ go!

End Rhy. Fig. 2

Gtr. 2

Gtr. 1  
divisi

2 2 3 4 2 2 3 4 2 2 3 4 2 2 3 4 2 2 3 4 2 2 3 4

## Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

5 5 5 7 5 8 5 8 5 7 5 7 5 7 8 5 7 9 7 5 7 5 7 7

D A

6 7 5 7 5 7 5 7 | 5 7 5 7 5 7 5 7 | 5 7 5 5 7 5 7 0 | 5 7 5 7 5 7 8

E A

5 8 5 7 5 7 5 8 | X 5 8 5 7 X 5 7 | 0 7 5 7 7 0 0 7 | X 2 2 2 3 0 3 0

Well, I'm

### Chorus

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 3 tacet

A

sit - tin' here won-d'r in', would a match - box hold my clothes? ... Ow!

D

Ba - by, I'm sit - tin' here won - d'r in' would a match - box hold my clothes...

E

I ain't got no match - es, I

D A A7

got a long way to go.

Gtr. 3

2 3 4 0 1 2 2 4 5 6

Gtr. 1

2 2 3 4 2 2 3 4 2 2 3 0 3 0 3 0 3 0



# My Babe

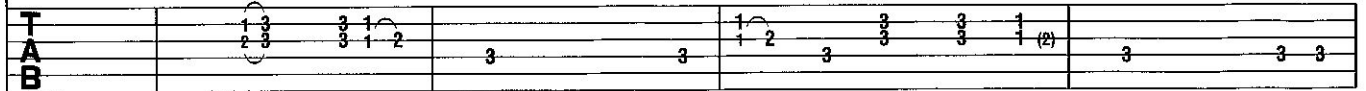
Written by Willie Dixon

## Intro

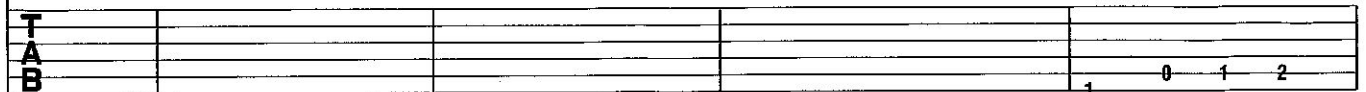
Moderately fast ♩ = 158 (♩ = 3̣)

Gtr. 1 (clean)

\* F



Gtr. 2 (clean)



\* Chord symbols reflect basic harmony.

## Verse

F



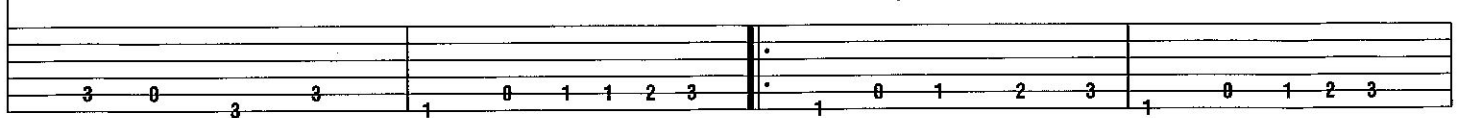
1. My ba - by don't stand no cheat - in', —  
2. My ba - by, I know she love me, —  
3., 4. See additional lyrics



*mp*  
simile on repeats



*mf*  
simile on repeats



\* Play as even eighth notes.

my babe. Oh yeah, she don't stand no cheat-in',  
my babe. Whoa yes, I know she love me,

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with lyrics: "my babe. Oh yeah, she don't stand no cheat-in', my babe. Whoa yes, I know she love me,". The middle staff is a guitar line (Gtr. 1) featuring tremolos (tr) and a key signature change to F major. The bottom staff is a bass line with fret numbers: 1 2 3 3 1 (2) 3 3 1 (2) 3 3 1 2 3.

C F  
my babe. Oh yeah, she don't stand no cheat - in'. She  
my ba - by. Whoa yes, I know she love me. She

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with lyrics: "my babe. Oh yeah, she don't stand no cheat - in'. She my ba - by. Whoa yes, I know she love me. She". The middle staff is a guitar line (Gtr. 1) featuring tremolos (tr) and a key signature change to F major. The bottom staff is a bass line with fret numbers: 8 9 10 10 8 (9) 10 3 1 (2) 3 3 1 2 3.

Rhy. Fills 1 & 1A  
Gtr. 1

This section contains two guitar parts, Gtr. 1 and Gtr. 2, for Rhythm Fills 1 and 1A. Gtr. 1 features tremolos (tr) and a key signature change to F major. Gtr. 2 is a bass line with fret numbers: 1 (0) 1 (2) (3) 3 0 3 1 0 2 3 1.

Bb N.C. F

don't — stand — none o' that mid — night creep — in'. — My babe, true —  
 don't — do — nut — tin' but kiss an' hug — me. My babe, true —

*f*

*f*

1 (2) 3 3 3 1 2

1 0 1 1 2 3

4th time, to Coda ⊕

1. 2.  
 3rd time, Gtr. 1: w/ Fill 1

lit - tle ba - by, — mm, my babe.  
 lit - tle ba - by, — mm, my babe.

*f*

*f*

3 3 1 (2) 3 3 3 1 2 3

1 0 3 1 2 3 1 0 1 1 2 3 1 0 1 1 2 3 1 1 0 1 2 2

\* Played as even eighth notes.

Fill 1  
 Gtr. 1

3 3 3

# Harmonica Solo

Gtr. 1 tacet  
Gtr. 2  
F7

*mf*

Bb7 F7

Gm7 C7 F7 2nd time, D.S. al Coda (take repeat)

## Coda

## Outro

F

my ba - by. True — lit - tle ba - by. She's my ba - by. True — lit - tle ba - by.

*Begin Fade*

*Fade out*

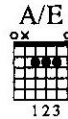
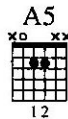
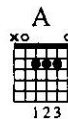
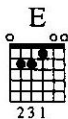
The musical score is written in B-flat major (two flats) and 4/4 time. It consists of four systems. The first system contains the vocal melody with lyrics: "She's my ba - by. True — lit - tle ba - by. She's my ba - by. True — lit - tle ba - by." The melody features triplet eighth notes. The second system contains piano accompaniment with tremolos and guitar chords. The third system contains guitar chords with fingerings: 1 (2) 3, 3, 3, 1 (2), 3, 1 2, 2 3, 3, 1 (2). The fourth system contains a bass line with fingerings: 1 0 1 2 3, 1 0 1 2 3, 1 0 1 2 2 3, 1 0 1 2 3.

*Additional Lyrics*

3. My baby don't stand no cheatin', my babe.  
Oh no, she don't stand no cheatin', my baby.  
Oh no, she don't stand no cheatin',  
Ev'rything she do, she do so pleasin'.  
My babe, true little baby, my babe.
4. My baby don't stand no foolin', my babe.  
Oh yeah, she don't stand no foolin', my baby.  
Oh yeah, she don't stand no foolin',  
When she's hot, there ain't no coolin'.  
My babe, true little baby, she's my baby.  
True little baby.

# Mystery Train

Words and Music by Sam C. Phillips and Herman Parker Jr.

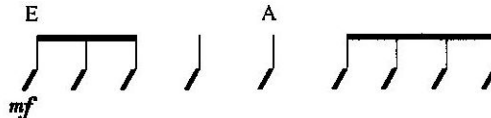


## Intro

Fast Rock  $\text{♩} = 120$  ( $\text{♩} = \text{♩}$ )

E

Gtr. 2 (acous.)



play 5 times

Gtr. 1 (elec.)

Rhy. Fig. 1

End Rhy. Fig. 1

1. Train ah

*mf* let ring throughout w/ slap echo

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

## Verse

Gtr. 1: w/ Rhy. Fig. 2, 3 times, 2nd time

Gtr. 1: w/ Rhy. Fill 1, 3rd time

A5

A



ride, \_\_\_\_\_  
train, \_\_\_\_\_  
train, \_\_\_\_\_

Rhy. Fig. 2

End Rhy. Fig. 2

Rhy. Fig. 3

End Rhy. Fig. 3

TAB

## Rhy. Fill 1

Gtr. 1

play 3 times

TAB



Gtr. 1: w/ Rhy. Fill 2, 3rd time

Gtr. 1: w/ Rhy. Fig. 1, 5 times

## E

 $\sqrt{E}$ [illegible]

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains three measures of music. The first measure has a quarter note on G4. The second measure has a quarter note on G4, followed by a slur over a beamed eighth-note pair (A4-G4), and then a quarter note on G4. The third measure has a quarter note on G4, followed by a slur over a beamed eighth-note pair (A4-G4), and then a quarter note on G4. The lower staff is a piano accompaniment line with a treble clef and a key signature of one sharp. It contains three measures, each with a single quarter note on G4.

Gtr. 1: w/ Rhy. Fill 3, 3rd time  
A5            A

Gr. 1: w/ Rhy. Fig. 2, 4 times, 2nd, 3rd & 4th times  
A5            A  
Rhy. Fig. 4

**Rhy. Fig. 4**

The musical score for "The Train" is presented in two systems. The first system features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody begins with a quarter rest, followed by a half note G#4, a quarter note A4, and a half note B4. The lyrics "Train ah ride," are written below the notes. The second system continues the vocal line with a half note C5, a quarter note D5, and a half note E5. The lyrics "Train, train, train, train," are written below the notes. The guitar part is shown in a separate system below the vocal line, also in treble clef with the same key signature and time signature. It begins with a whole rest, followed by a half note G#4, a quarter note A4, and a half note B4. The lyrics "let ring" are written below the notes. The guitar part is marked "Gtr. I".

Rhy. Fill 2

Gtr. 1

TAB

2 2 0

**Rhy. Fill 3**  
Gtr. 1

let ring

T  
A  
B

0 2 0 2

Gtr. 1: w/ Rhy. Fig. 2, 2 times

Gtr. 1: w/ Rhy. Fig. 3

six - teen \_\_\_\_\_ coach - es long. -  
 com - in' \_\_\_\_\_ 'round the bend. -  
 com - in' \_\_\_\_\_ down 'round the line. -  
 com - in' \_\_\_\_\_ 'round, 'round the bend. -

Gtr. 1: w/ Rhy. Fig. 1, 4 times

E A/E

B  
 ⑤  
 open

B7

Well, that long, \_\_\_\_\_ black train \_\_\_\_\_  
 Well, it took \_\_\_\_\_ my ba - by,  
 Well, it's bring - in' my ba - by,  
 Well, it took \_\_\_\_\_ my ba - by

Gtr. 1

Gtr. 1: w/ Rhy. Fig. 2, 3rd & 4th times

A A

⑤  
 open

Gtr. 1: w/ Rhy. Fig. 2, 2nd & 3rd times

Gtr. 1: w/ Rhy. Fig. 3, 4th time

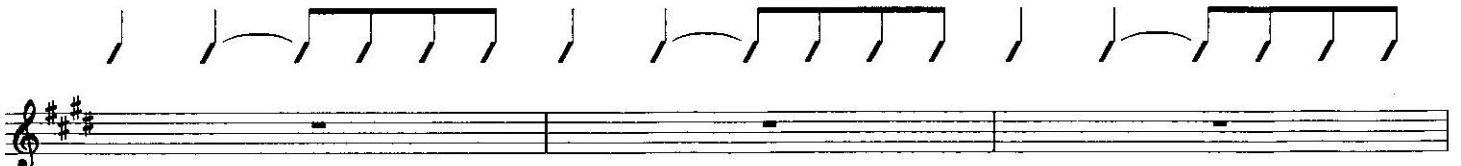
A5 A

Gtr. 1: w/ Rhy. Fig. 1, 4 times

E A/E

got my ba - by \_\_\_\_\_ and gone.  
 but it nev - er will \_\_\_\_\_ a gain.  
 'cause she's mine all, all mine. \_\_\_\_\_ She's  
 but it nev - er will \_\_\_\_\_ a gain.

*pp*



No mine, nev - er not all, will a - gain. mine. gain.

1., 2., 3.

Gtr. 1 tacet, 1st time  
Gtr. 1: w/ Rhy. Fig. 2, 2nd & 3rd times  
A5 A

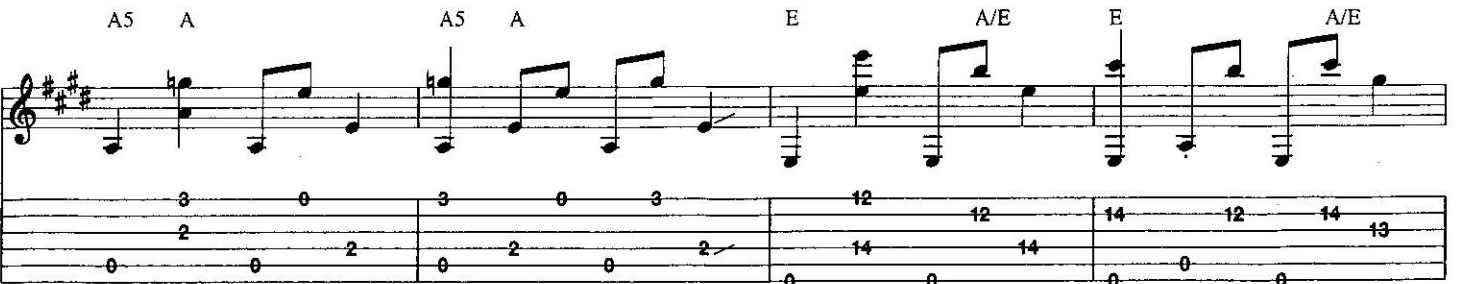
4.

**Guitar Solo**  
Gtr. 2: w/ Rhy. Fig. 4, simile  
A5 A

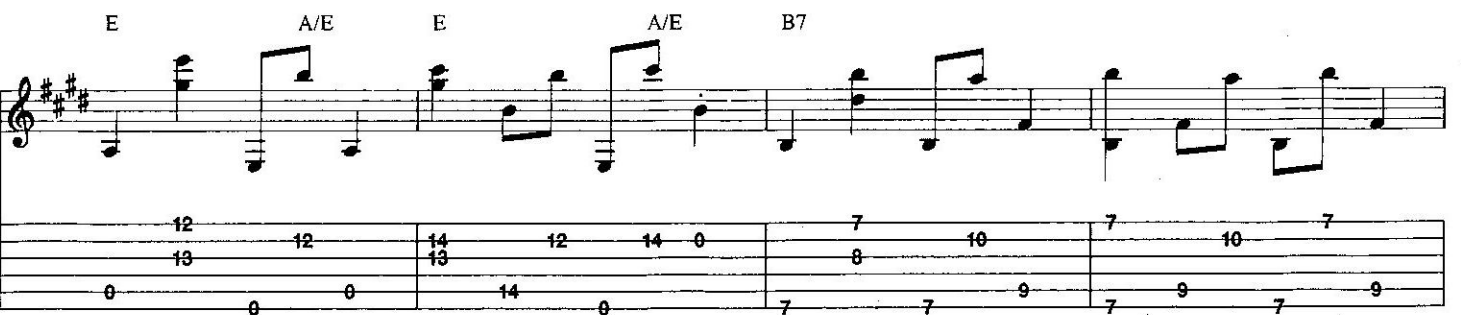
A5 A



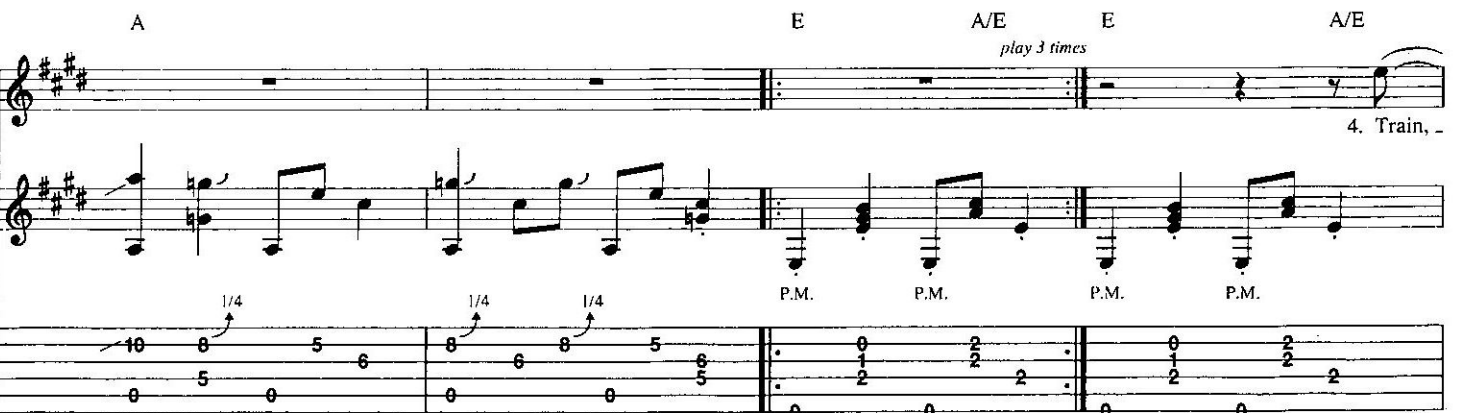
2. Train, \_\_\_\_\_  
3. Train, \_\_\_\_\_



A5 A A5 A E A/E E A/E



E A/E E A/E B7



A E A/E E A/E  
play 3 times  
4. Train, \_\_\_\_\_

verse

Gtr. 1: w/ Rhy. Fig. 2, 5 times

A5 A

E  
Gtr. 2

A/E

train

P.M. P.M.

com - in'

Gtr. 1: w/ Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 1, 2 times

*D.S. al Coda*

'round, 'round the bend. 'Round, 'round the bend.

⊕ *Coda*  
Outro

Gtr. 2: w/ Rhy. Fig. 4, 1st 8 meas. & fade

A5 A

Gtr. 1: w/ Rhy. Fig. 2, 3 times

A5 A

A5 A

Ooh. Woo!

Gtr. 1

A5 A

E

A/E

E

A/E  
*Play 3 Times and Fade*

Gtr. 1

P.M. P.M.

# Peter Gunn

By Henry Mancini

Tune Up 1/2 Step:

- ① = F    ④ = E♭  
 ② = C    ⑤ = B♭  
 ③ = A♭   ⑥ = F

**A**

Gtr. 1 **Moderate Rock** ♩ = 126

(clean)

N.C.

*mf* w/ bar w/ bar w/ bar w/ bar

**TAB**

0 (0) 0 0 0 (0) 0 0 0 (0) 0 0 0 (0) 0 0 0 0 0 2 0 3 0 5 3 0 0 2 0 3 0 5 3

-1/2 -1/2 -1/2 -1/2

Gtr. 2 (clean)

*mp* slight P.M. throughout

**TAB**

2 2 4 2 0 2 2 0 2 2 4 2 0 2 2 0 2 2 4 2 0 2 2 0

**B**

Sax E7(no 3rd)

Gtr. 1 **Riff A** **End Riff A**

0 0 2 0 3 0 5 3 0 0 2 0 3 0 5 3 0 0 2 0 3 0 5 3 0 0 2 0 3 0 5 3

Gtr. 2 **Riff A1** **End Riff A1**

2 2 4 2 0 2 2 0 2 2 4 2 0 2 2 0 2 2 4 2 0 2 2 0 2 2 4 2 0 2 2 0

Gtrs. 1 & 2: w/ Riffs A & A1, 2 times

Sax

Sax

Gtr. 1

Gtr. 2

0 0 2 0 3 0 5 3 | 0 0 2 0 3 0 5 3 | 0 0 2 0 3 0 5 3

2 2 4 2 0 2 2 0 | 2 2 4 2 0 2 2 0 | 2 2 4 2 0 2 2 0

N.C.

0 0 2 0 3 0 5 3 | 0 0 0 0 | 2 2

2 2 0 2 0 2 2 0 | 2 2 2 2 | 0 3

w/ bar w/ bar

0 (0) 0 0 0 (0) 0 0

-1/2 -1/2



**C**

Gtr. 1 E7(no 3rd)

play 4 times

0 0 2 0 3 0 5 3

Gtr. 2

2 2 4 2 0 2 2 0

**D**

N.C.

Gtr. 2 tacet

0 0 0 0 (0) 0 0

-1/2

2

Gtr. 1

0 0 2 0 3 0 5 3

Gtr. 2: w/ Riff A1, till fade

E7(no 3rd)

0 0 2 0 3 0 5 3


**E**

E7(no 3rd)

Play 5 Times and Fade

0 0 2 0 3 0 5 3

**By Carl Perkins**

**A** time swing feel (  )

## Verse

1. They took my blue suede shoes \_\_\_\_\_ down to old \_\_\_\_\_ Mo - bile. \_\_\_\_\_ Got to

Gtr. 1 (Carl Perkins) *mf*

**TAB**

5	5
6	6
7	7

rock - in' with the rhy - thm, run'em o - ver at the hill. \_ Put your cat clothes on \_ 'cause to -

Piano D

*mp*

night were gon-na real-ly rock \_\_\_ it right. \_\_\_ Yeah, \_\_\_\_\_ kitty put your

cat clothes on \_\_\_ 'cause to - night we're gon - na, woo, bop 'em right. \_\_\_ 2. Well, I \_\_\_

**B** %  
Verse A

\_\_ slick up my - self till I, I look like a \_\_ dil - ly. I run \_\_ down - town and get \_\_ my \_\_  
come on cat get a - with it keep your hands off that fruit jar. Do some be - bop - pin' rhy - thms pick the toe -

\_\_ fin - gers \_\_ sil - ly. Put your cat clothes on \_\_ 'cause to - night we're gon - na \_\_ rock it right. \_\_  
nails up to mine. Put your cat clothes on \_\_ 'cause to - night we're gon - na real - ly rock it right.

\_\_ Bop, yeah! \_\_ Kit - ty, put your cat \_\_ clothes on \_\_ 'cause to -  
Bop, bop, rock it right. Bop, bop, rock it right. Cat \_\_ clothes on \_\_ 'cause to -

**C**  
To Coda ♪ A Piano solo

night we're gon - na real - ly \_\_ rock it right. \_\_ Rock - it!  
night we're gon - na try to \_\_ rock it right. \_\_

[illegible]

The musical score is written for a vocal line and a piano accompaniment. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 4/4. The vocal line begins with a whole rest in the first measure, followed by a whole rest in the second measure. In the third measure, the vocal line has a half note G#4, a half note A4, and a whole rest in the fourth measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady quarter-note pattern in the left hand. The right hand plays the notes A4, C#5, G#4, and A4 in sequence. The left hand plays the notes A2, C#3, G#2, and A2 in sequence. The score is divided into four measures, each containing a bar line. The first measure is labeled 'A' and the second measure is labeled 'E7'. The vocal line is written on a single staff, and the piano accompaniment is written on two staves. The lyrics 'Yeah!' are written below the vocal line in the third measure.

**D**  
Verse

A A

3. Well, \_ my old \_\_\_ gal's slow and eas - y. (sigh) Well, all the hep \_ cats know. She

The musical score is written on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a series of eighth and sixteenth notes. The bottom staff is in treble clef with a key signature of two sharps. It contains a continuous line of eighth notes. Below the staves, there are two rows of rhythmic notation: the first row shows quarter notes (2, 4, 2, 4, 2, 4, 2, 4) and the second row shows eighth notes (8, 8, 8, 8, 8, 8, 8, 8).

night we're gon-na real-ly \_\_\_ rock it right. Yeah, \_\_\_\_\_ kit-ty, put your



The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The middle staff is the piano accompaniment, also in treble clef with a key signature of one sharp. It starts with a quarter rest, followed by a series of eighth and sixteenth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-10

**Coda**

A

Well, \_\_\_\_\_ cat, cat, cat clothes. cat, cat, cat clothes,

The Coda section consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody starts with a quarter note G4, followed by a quarter rest, then a half note A4, and continues with a series of eighth and quarter notes. The lyrics "Well, \_\_\_\_\_ cat, cat, cat clothes. cat, cat, cat clothes," are written below the staff. The second staff is also in treble clef with a key signature of one sharp and a common time signature. It features a continuous eighth-note accompaniment pattern. Below the second staff, there are three measures of fingerings for the left hand, indicated by numbers 2, 4, and 5.

A

E

Cat, cat, cat clothes. Scat, cat, cat, cat clothes, yeah. Cat clothes on \_\_\_ 'cause \_\_\_ to -

night we're gon - na \_\_\_\_\_ real - ly rock \_ it right. \_\_\_\_\_



# Poor Little Fool

Words and Music by Sharon Sheeley

## Intro

Moderately ♩ = 156

C Rhy. Fig. 1 Gtr. 1 (elec.) *mf* \* T w/picks & fingers

Am F G End Rhy. Fig. 1

TAB

\* T = Thumb on 6th string

## Rhy. Fig. 1A

Gtr. 2 (acous.) *mf* let ring throughout

End Rhy. Fig. 1A

TAB

## Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

C Am F G End Voc. Fig. 1

Voc. Fig. 1

(Oo.)

1. I used to play a-round  
play a-round and tease  
told me how she cared  
4., 5. See additional lyrics

Am F G C

with hearts that has - tened at my call, but when I met that  
me with her care - free dev - il eyes. She'd hold me close and kiss  
for me and that we'd nev - er part. And so for the ver - y first

Am F G

lit - tle girl but I knew that I would fall.  
me, but her heart was full of lies.  
time, I gave a - way my heart.

Poor lit - tle fool,

## Chorus

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtr. 1: w/ Rhy. Fig. 1  
Gtr. 2: w/ Rhy. Fig. 1A (2 times)

C Am F G

oh yeah. I was a fool, uh huh.

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# Race With the Devil

By Gene Vincent

Fast Rockabilly

w/Swing Feel (♩ = 3♩)

Intro

N.C.

Gtr. 1 (Cliff Gallup)

w/tape echo \* *f* *mf*

T  
A  
B

\* Delay set to triplet rhythm.

## A Verse

N.C.

E<sup>6</sup>

1. Well, I led an e - vil life, or so they say \_\_\_ but I'll

(echo off) *mp*

T  
A  
B

E5

D5

C#5

B5

A7

A6

A

A6

A

A7

hide from the Dev - il on Judge - ment Day. \_\_\_ I'm sing - in' I'm on \_\_\_ fire and

*mf* *mp*

T  
A  
B

A6 A A6 A

N.C.

mov - in'. I'm on fire and mov - in'. I'm

1/2

T  
A  
B

B B7 B6 N.C. A A7 N.C.

on fire I'm mov - in' on down the line. Oh,

7 10 9 7 5 6 6 8 5 7 4 1/2 9 2 0 6 1

**B** Verse

N.C. E<sup>6</sup>

yeah! 2. Well, uh, me and the Dev - il sit - tin' at a stop - light (gasp)  
go - in' thir - ty five, I look up be - hind,

(1st time only)

0 2 0 2 5 4 12 12 12 12 11 11 11 11

E5 D5 C5 B5 A7 A6 A A6 A A7

He start - ed mov - in' I was out - ta sight sing - in' I'm on fire and  
here come the Dev - il do - in' nine - ty nine and sing - in'

12 12 12 10 10 9 9 7 8 7 5 7 5 8  
12 12 12 10 10 9 9 7 6 6 (9) 6 (9) 6

A6 A A6 A N.C.

mov - in'. I'm on fire and mov - in'. I'm

(9) 7 5 7 5 4 1/2 9 2 0 0 1 0 9 2 0 6 7 0

B B7 B6 N.C. A A7 N.C. 1.

on fire and I'm mov - in' down the line. Oh, \_\_\_\_\_

2. N.C. (E)

yeah! 3. Well, I was Let's drag, ya' all! 8va \_\_\_\_\_

### C Guitar Solo

8va \_\_\_\_\_

N.C. (A) N.C. (E)

8va \_\_\_\_\_

N.C. (B) loco 8va \_\_\_\_\_

### **D Verse**

4. Thought I was smart, the race was won. Uh,

8va

*mf* *mp*

(14) 12 12 12 12  
(13) 14 12 14 12  
13 13 13 11 11  
11 11 11 11 11

E<sup>6</sup> E5 A7 A6 A A6 A A7

here come the De - vil do - in' a hun-dred and one. Sing - in' I'm on fire and

*mf* *mp*

12 12 12 10 10 9 9 7 8 7 5 7 5 8  
11 12 10 10 9 9 7 6 6 (6) 6 (6) 6  
11

A6 A A6 A N.C.

mov - in'. I'm on fire and mov - in'. I'm

1/2

(9) 7 5 7 5 4 3 2 0 0 1 0 3 2 0 6 7 8

B B7 B6 N.C. A A7 N.C.

on fire and mov - in' \_\_\_\_ on down the line. \_\_\_\_ Let's drag \_\_\_\_ a -

7 10 9 7 5 6 5 6 8 5 7 4 1/2 9 2 4 0 1



**E** Guitar Solo

gain!

*mf* *f*  $\frac{1}{2}$

8va *loco* N.C. (B $\flat$ )  $\frac{1}{2}$

N.C. (F) N.C. (C) N.C. (B $\flat$ )  $\frac{1}{2}$

**F** Verse

N.C. (F) F5 F $\sharp$ 5

5. I was do - in' pret - ty fine, I  
I've led an e - vil life,

8va

(1st time only)

F5 Eb5 D5 C5

looked up be - hind, uh, here come the Dev - il do - in' nine - ty nine. — } Sing - in'  
so they say, but I'll hide from the Dev - il on Judge - ment day.

8va

B $\flat$ 7 B $\flat$ 6 B $\flat$  B $\flat$ 7 B $\flat$ 6 B $\flat$  B $\flat$ 6 B $\flat$

I'm on fire and \_\_\_\_\_ mov - in'. I'm on fire, and \_\_\_\_\_

*loco*

1/2

1. C $\sharp$ sus2 C7 C6 N.C.

\_\_\_\_\_ mov - in'. I'm on fire and mov - in' down the line. \_\_\_\_\_

3

N.C. 2. C5 B $\flat$ 5

\_\_\_\_\_ Oh, \_\_\_\_\_ yeah. \_\_\_\_\_ I'm on fire and mov -

E5 N.C. F5 F $\sharp$

in' down the line. \_\_\_\_\_

8va

*f*

w/bar

# Rebel 'Rouser

By Duane Eddy and Lee Hazlewood

**A**

Brightly ♩ = 105

Gtr. 1 (clean)

*mf* w/ amp tremolo

1/2

TAB

2 (2) 0 0 4 0 2 4 0 0 0 4 2

1/2

2 2 (2) 0 0 4 0 2 0 4 0

**B**

\*band enters

B7 E

1/2 1/2

2 2 2 (2) 0 2 (2) 0 0 4 0 2 2 4 0

simile on repeat

\*1st time

A E

1/2

0 0 0 4 2 2 2 (2) 0 0 4 0

B7 E

1/2 1/2

2 0 4 0 2 2 (2) 0 2 (2) 0 0

1. 2.

**[C]** F B $\flat$  F

**[D]** F $\sharp$  B F $\sharp$

C $\sharp$ 7 F $\sharp$

**[E]** G C G

*simile on repeats*

D7 G

*Play 3 Times and Fade*

# Reconsider Baby

Words and Music by Lowell Fulson

Moderate shuffle (♩ = ♩♩) ♩ = 95

1st pat.

G C7 G

C

G D7

C7 G C7 G D7

1. So long, -

Verse

G C7 G

oh, how I hate — to see you go. — So long, -

2., 3. (See Additional Verses)

C7 G

oh, how I hate \_ to see you go. \_ And the way.

D7 C7 To Coda ⊕ G

\_ that I will miss you, \_ I guess you will nev - er know. \_

1. 2. D7 G C7

1. We've been to- geth-

G C7

2. We've been to- geth-

G

2. We've been to- geth-

D7 C7 G

2. We've been to- geth-



The first system of the musical score for 'The Wind' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a G major chord (G) and features a triplet of eighth notes (G, A, B) followed by a dotted quarter note (C). The melody continues with a series of eighth and quarter notes, including a D7 chord. The bass line is indicated by a series of numbers (3, 5, 4, 3, 6, x, x, 5, 3) and some notes (5, 3, 4) on a lower staff, suggesting a bass clef. The notation includes various musical symbols such as beams, slurs, and accidentals.

*D.S. (3rd verse) al Coda*

The musical score for the 3rd verse of 'The Sound of Silence' is presented on three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of whole notes with the following chord symbols above them: C7, G, C7, G, and D7. The middle staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various notes, including a triplet of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various notes, including a triplet of eighth notes. The lyrics '3. You said you once' are written below the middle staff. The score concludes with a Coda symbol.

3. You said you once

**⊕ Coda**

(saxes)

5 4 5 4 4 3 4 3

### Additional Verses:

2. We've been together so long to have to separate this way.  
We've been together so long to have to separate this way.  
I'm gonna let you go ahead on, baby, pray that you'll come back home some day.
3. You said you once had loved me, but now I guess you have changed your mind.  
You said you once had loved me, but now I guess you have changed your mind.  
Why don't you reconsider, baby, give yourself just a little more time.

**Words and Music by Max C. Freedman and Jimmy DeKnight**

**Moderately Fast Rock** ♩ = 184 (♩ =  $\overbrace{\text{♩} \text{♩}}^3$ )

A

One, two, three o'clock, four o'clock rock. Five, six, sev-en o'clock,

Gtr. 1 (slight dist.)

*mf*

**TAB**

		2	2	2
		2	2	2
		0	0	0

\* Begin song w/ gtr.'s vol. knob lowered about half'way.

A

N.C.

eight o'clock rock. Nine, ten, e - lev - en o'clock twelve o'clock rock. We're gon - na

§ Verse

\*

E7

rock a-round the clock to - night. 1. Put your glad rags on, join me, hon. — We'll  
 clock strikes two, three and four, — if the  
 3., 4. See Additional Lyrics

*mf*

5 5 5 5 9 9 9 9 (9)

7 7 7 7 10 10 10 10 (10)

\* Chord symbols reflect basic tonality.

D9

have band some fun when the clock strikes for one. We're gon - na rock a - round the

A E9

clock to-night. \_ We're gon - na rock, rock, rock till broad day - light. \_ We're gon - na rock, gon - na rock a - round \_

The first system of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "clock to-night. \_ We're gon - na rock, rock, rock till broad day - light. \_ We're gon - na rock, gon - na rock a - round \_". The guitar line is in treble clef with a key signature of two sharps, showing chords and some melodic fragments. The bass line is in bass clef, showing fret numbers: 5, 7, 5, (5/5), 9, 10, 9, 10, 9, 10, 9, 7, 7.

1. 2.

4th time, To Coda ⊕ A A

the clock \_ to - night. \_

2. When the  
4. When it's

*f*

The second system of the musical score. It includes a 4th time coda marked with a circled cross and the letter 'A'. The vocal line has the lyrics "the clock \_ to - night. \_". There are two endings: "1." and "2.". The guitar line shows chords and fret numbers. The bass line shows fret numbers: 7, 7, 7, (7/7), 9, 10, 9, 10, 9, 10, 9, 9, 10, 9, 10, 9, 10, 9.

\* Raise gtr.'s vol. knob to full.

Guitar Solo A

The guitar solo section, marked "Guitar Solo" and "A". The guitar line is in treble clef with a key signature of two sharps, showing a fast, melodic solo. The bass line is in bass clef, showing fret numbers: 5 5 5 5 7 7 5 8 8 8 7 7 5 0 5 | 5 5 5 5 7 7 5 5 8 8 5 7 5 5 0 0 | 5 5 5 5 7 7 5 5 8 8 5 5 7 7 5 5.

D

The continuation of the guitar solo section, marked "D". The guitar line is in treble clef with a key signature of two sharps, showing a fast, melodic solo. The bass line is in bass clef, showing fret numbers: 8 5 7 5 8 5 7 5 8 5 7 5 7 5 | 7 7 (7) 5 7 7 7 (7) 5 7 | 7 7 (7) 5 7 7 7 (7) 5 | 7 7 (7) 5.

A

The continuation of the guitar solo section, marked "A". The guitar line is in treble clef with a key signature of two sharps, showing a fast, melodic solo. The bass line is in bass clef, showing fret numbers: 7 6 6 0 5 6 5 | 7 6 5 8 7 6 | 7 6 5 4 7 6 5 4 7 6 5 4 7 7 7.

A

3. When the

⊕ Coda

Interlude

A

\* Raise vol. as before.

D9

A

E9

Verse

A

A

5. When the clock strikes twelve, we'll cool off then, \_ start a -

D9

rock - in' 'round the clock a - gain. \_ We're gon - na rock a-round the clock to-night. \_ We're gon - na

A E9

rock, rock, rock till broad day - light. \_ We're gon - na rock, gon - na rock a - round \_ the clock \_ to - night. \_

A A7 D Dm E N.C. A

#### Additional Lyrics

3. When the chimes ring five, six and seven,  
We'll be right in seventh heaven.  
We're gonna around the clock tonight.  
We're gonna rock, rock, rock till broad daylight.  
We're gonna rock, gonna rock around the clock tonight.
4. When it's eight, nine, ten, eleven too,  
I'll be goin' strong and so will you.  
We're gonna around the clock tonight.  
We're gonna rock, rock, rock till broad daylight.  
We're gonna rock, gonna rock around the clock tonight.

# Rocket 88

Words and Music by Jackie Brenston

Tune down 1/2 step:  
(low to high) Eb-Ab-Db-Gb-Bb-Eb

## Intro

Moderately fast ♩ = 150 (♩ =  $\frac{3}{4}$ )

Gtr. 1 (slight dist.)

\*E

Riff A

\* Chord symbols reflect basic harmony.

1. You wom-en have

End Riff A

## Verse

Gtr. 1: w/ Riff A

2nd time, Gtr. 1: w/ Riff A (1st 10 meas.)

E

3. Step in my Rock - et and don't \_\_\_\_\_ be late, ba - by, we're \_\_\_\_\_

\_\_\_\_\_ in - tro - duce my new Rock - et eight - y eight. Yes, \_\_\_\_\_ it's straight, just \_\_\_\_\_ pull - in' out \_\_\_\_\_ a - bout half \_\_\_\_\_ past \_\_\_\_\_ eight. \_\_\_\_\_ Go - in' round the cor - ner and \_\_\_\_\_

\_\_\_\_\_ won't wait, \_\_\_\_\_ ev - 'ry - bod - y likes my Rock - et eight - y eight. Ba - by, we'll \_\_\_\_\_ get a fifth. Ev - 'ry - bod - y, my car's \_\_\_\_\_ gon-na take a lit - tle nip.



To Coda ⊕ E

**B** **A**

ride in style, — mov — in' all — a — long. —  
Move on out, booz - in' 'n' cruiz - in' a - long. —

**Interlude**  
Gtr. 1: w/ Riff A  
E  
\* Gtr. 2  
*f*

1 1 2 2 3 4  
2 2 4 4 5 6

1 2 2 3 4 4  
2 4 4 5 6 6

1 1 2 2 3 4  
2 2 4 4 5 6

1 2 2 3 4  
2 4 4 5 6

\* Tenor saxophones arr. for gtr.

**A** **E**

1 1 2 2 3 3 4  
2 2 4 4 5 5 6

1 2 2 4 4 4 4 1  
2 4 4 5 6 6 6 2

1 1 2 2 3 4  
2 2 4 4 5 6

1 2 2 3 3 4 4  
2 4 4 5 5 6 6

**B** **A** **E**

1 1 2 2 3 4  
2 2 4 4 5 6

1 2 2 3 4 4  
2 4 4 5 6 6

1 1 2 2 3 4  
2 2 4 4 5 6

2

**Verse**  
Gtr. 1: w/ Riff A (1st 8 meas.)  
Gtr. 2 tacet  
E

2. V - eight mo - tor 'n' this smart — 'n' de - sign, black con - vert - a - ble top — an' the gals —

— don't — mind. — Sport - in' with me, — rid - in' all — 'round — town — for joy. —

**Sax Solo**  
Gtr. 1: w/ Rhy. Fig. 1 (3 times), simile  
E

Blow your horn, Ray-mond, blow it!

A E

B A E 1., 2. 3. D.S. al Coda

⊕ Coda

Gtr. 1

E

mf

Outro

E

A

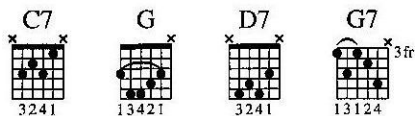
E B

E N.C. E9

steady gliss.

# Rockin' Robin

Words and Music by J. Thomas



## Intro

Moderately fast ♩ = 169 (♩ - ♩ - ♩)

N.C.(G) (C6) (D6)

(Tweet - l - a, deet - l - a - dee, tweet - l - a, deet - l - a - dee.

\* Gtr. 1 Riff A

*mf*

T  
A  
B

\* Piccolo arr. for gtr.

(G) (C6) (D6) (G)

Tweet-l - a, deet - l - a - dee, tweet-l - a, deet - l - a - dee. Tweet-l - a, deet - l - a - dee,

(C6) (D6) (G)

tweet - l - a, deet - l - a - dee, tweet tweet, tweet, tweet.) 1. He

End Riff A

Gtr. 1

Gtr. 2 (clean) *divisi*

*mf*

2

**Verse**  
Gtr. 1 tacet  
\* G7 N.C.

G7 N.C.

rocks in the tree tops all the day long, hop - pin' and a bop-pin' and a sing-in' his song. All -  
- 'ry lit - tle swal-low, ev - 'ry chick-a - dee, ev - 'ry lit - tle bird in the tall oak tree. The

Gtr. 2

3 2 3 2

\* Chord symbols reflect overall harmony.

\*\* Sung as even eighth notes.

G7 N.C.

G7 N.C.

the lit - tle birds on Jay - bird Street love to hear the rob - in go tweet, tweet, tweet. } Rock-in'  
wise old owl, the big black crow, flap - pin' their wings sing-in' go bird go.

3 2 3

# **Chorus**

C7  
Rhy. Fig. 1

G

Gtr. 3 (clean) *mf* P.M.

rob-in. (Tweet, rock, rock, rock-in' rob-in. Tweet, tweet-l- a-dee. Blow.

Riff B

P.M.

3 3 7 7 5 5 7 5 3 3 7 7 5 5 7 5 3 3 7 7 5 5 7 5 3 3 7 7 5 5 7 5

1.

To Coda 1  $\oplus$

To Coda 2  $\oplus$

D7

G

End Rhy. Fig. 1

P.M. —

Oo. rock-in' rob-in 'cause we're real-ly gon-na rock to - night, —  
 Tweet, tweet, yeah. — 2. Ev -  
 tweet-l - a - dee.)

End Riff B

P.M. —

5 5 9 9 7 7 9 7 3 3 7 7 5 5 7 5 3 3 7 7 5 5 7 5 3 3 7 7 5 5 7 2

2.

G

Piccolo Solo

G

P.M. —

P.M. —

Tweet, Blow! tweet, — tweet - l - a - dee.) (Tweet-l - a, deet - l - a - dee,

Gtr. 1

10 10 13 12 10

Gtr. 2 Riff C

End Riff C

P.M. —

3 3 7 7 5 5 7 5 3 3 7 7 5 5 7 5 3 7 7 5 7 5

P.M. G7

tweet-l - a - dee, tweet, tweet-l - a - dee.

(10) 10 13 13 12 12 10 13 11 12

P.M.

3 3 7 7 5 7 5 3 3 7 7 5 5 7 7 3 3 7 7 5 5 7 5

Gr. 2: w/ Riff B  
Gr. 3: w/ Rhy. Fig. 1  
C7 G

Tweet, tweet, tweet-l - a-tweet, tweet,

Gr. 1

9 10 10 10 9 10 10 10 9 10 10 10 9 10 10 9 10 10 9 10 10 10

D7

tweet-l - a - dee. Oo, oo, oo, oo, oo, oo, oo, oo,

9 10 10 9 10 10 9 10 10 10 10 13 10 10 13 12 10 13 11 12 10 12 10 12



Gtr. 2: w/ Riff C  
G

# Bridge

Gtr. 1 tacet

C7

Rhy. Fig. 2



tweet, tweet, tweet - l - a - dee.) A pret - ty lit - tle ra - ven at the

Riff D  
Gtr. 2  
P.M. —

10 12 12 12 9 12 12 12 9 12 12 12 9 12 3 3 7 7 5 5 7 5

G

P.M. —

bird — band stand taught them how to do the bop and it was grand. They

(Oo, — oo, — oo, — oo, —)

P.M. —

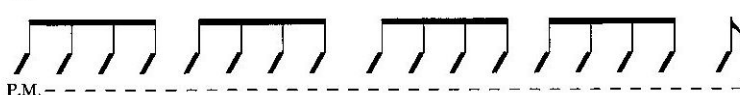
3 3 7 7 5 5 7 5 3 3 7 7 5 5 7 5 3 3 7 7 5 5 7 5

*D.S. al Coda 1*  
(take 1st lyrics)

End Rhy. Fig. 2

C7

D7



start-ed go-ing stead-y and bless — my soul, he out bopped the buz-zard and the or - i - ole. — He

oo, — oo, —)

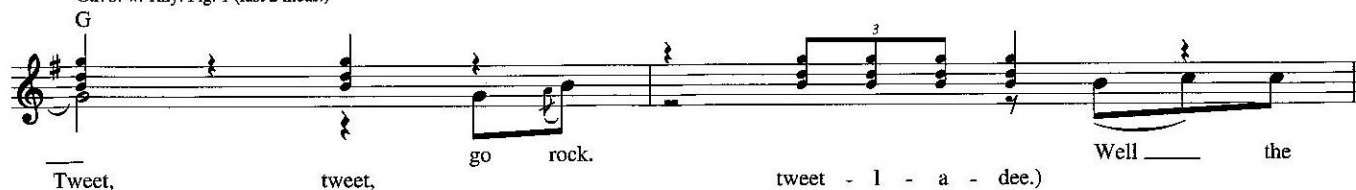
End Riff D  
P.M. —

3 3 7 7 5 5 7 5 3 3 7 7 5 5 7 5 5 2

# ⊕ Coda 1

Gr. 2: w/ Riff C  
Gr. 3: w/ Rhy. Fig. 1 (last 2 meas.)

G

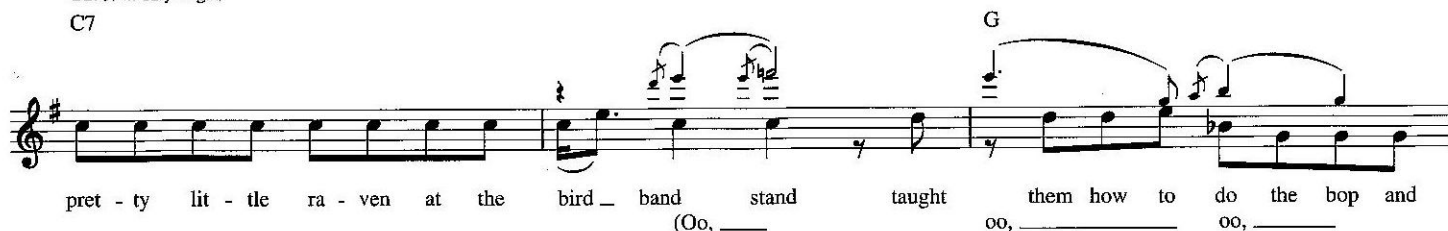


Tweet, tweet, go rock. tweet - l - a - dee.) Well the

## Bridge

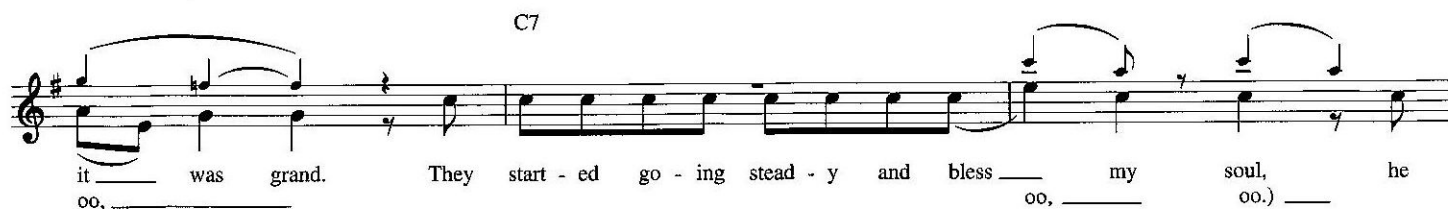
Gr. 2: w/ Riff D  
Gr. 3: w/ Rhy. Fig. 2  
C7

G



pret - ty lit - tle ra - ven at the bird \_ band stand taught them how to do the bop and

C7



it \_ was grand. They start - ed go - ing stead - y and bless \_ my soul, \_ he

*D.S. al Coda 2  
(take 1st lyrics)*

D7 N.C.



out bopped the buz - zard and the or - i - ole. \_ He

# ⊕ Coda 2

Gr. 2: w/ Riff C  
Gr. 3: w/ Rhy. Fig. 1 (last 2 meas.)  
G

G



Tweet, tweet, rock. \_ tweet - l - a - dee.) (Tweet-l - a, deet - l - a - dee,

## Outro

Gr. 1: w/ Riff A  
N.C.(G)

(C6) (D6) (G) (C6) (D6)



tweet-l - a, deet - l - a - dee. Tweet l - a, deet - l - a - dee, tweet-l - a, deet - l - a - dee.

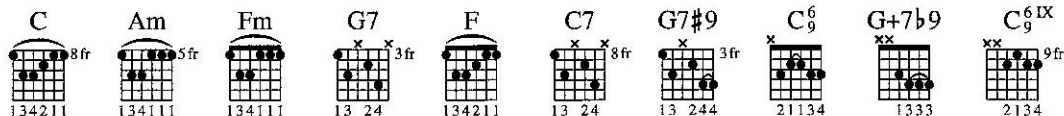
(G) (C6) (D6) (G)



Tweet-l - a, deet - l - a - dee, tweet-l - a, deet - l - a - dee, tweet, tweet.) Whistle

# Sleepwalk

By Santo Farina, John Farina and Ann Farina



Gtr. 1; Tune Up 1/2 Step:

- ① = E# ④ = D#  
② = B# ⑤ = A#  
③ = G# ⑥ = E#

Gtr. 2; Open G Tuning, Up 1/2 Step:

- ① = D# ④ = D#  
② = B# ⑤ = B#  
③ = G# ⑥ = G#

**A**

Slowly ♩. = 68

C Rhy. Fig. 1 Am Fm G7 End Rhy. Fig. 1

Gtr. 1 (clean) *mp*

\* Gtr. 2 *mp* w/ slide H.H.

8va

TAB: 5 5 / 5 5 5 / 14 14 14 14 / 6 6 6 6 6 / 8(20) / 10 / 17

\* Lap steel arr. for gtr.

C Rhy. Fig. 2 Am F G7 End Rhy. Fig. 2

8va

loco

TAB: (17) 12 10 10 10 10 12

**B**

Gtr. 1: w/ Rhy. Fig. 1, 3 times

C Am Fm G7 C Am

Gtr. 2 *mf*

TAB: / 10 (10) (10) 5 3 5 / 6 5 3 / 10 (10) (10) 5 5

Fm G7 C Am Fm 1. G7

*mp* w/ pick & finger

Gtr. 1: w/ Rhy. Fig. 2 C 8va Am F G7 2. G7

Gtr. 2 *mf* w/ pick & finger H.H. loco w/ pick & fingers

C F C F [C] F

Fm C

C7 F Fm

G7 G7#9

**D**  
Gtr. 1: w/ Rhy. Fig. 1, 2 times  
C Am Fm G7 C

Gtr. 2

Am Fm G7 C Am

Gtr. 1

Free Time

Fm G7 G7#9 C<sub>9</sub><sup>6</sup> G+7b9 C<sub>9</sub><sup>6</sup> IX

w/ pick & finger

H.H.

# Slippin' and Slidin'

**Words and Music by Richard Penniman, Edwin Bocage, Albert Collins and James Smith**

## Intro

**Moderately fast** ♩ = 172

\* 5

### Riff A

\*\* Gtr. 1

mf

TAB

\*\* Piano arr. for gtr.

\*\*\* Gtr. 2

### Riff B

\*\*\* Saxophones arr. for gtr. \* Chord symbols reflect overall harmony.

The image shows a musical score for guitar, consisting of two systems. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the bass line is written on a six-line staff with fret numbers. The second system continues the melody and bass line. Chords F7 and C7 are indicated above the staff. The score is written in a standard musical notation style.

Musical notation for Riff B, featuring a guitar melody and a fretboard diagram. The melody is written in treble clef with a key signature of one flat (Bb). The fretboard diagram shows the fret numbers for each string across four measures.

**Measure 1:** G7 chord. Melody: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half). Fretboard: 8 9 11 11 11 8.

**Measure 2:** F7 chord. Melody: E4 (quarter), D4 (quarter), C4 (quarter), B3 (half). Fretboard: 8 7 8 10.

**Measure 3:** F7 chord. Melody: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half). Fretboard: 8 7 10 8 7 10 8 9.

**Measure 4:** C7 chord. Melody: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half). Fretboard: 11 9 11 9 11 9 11 10.

The diagram is labeled "End Riff B" above the final measure.

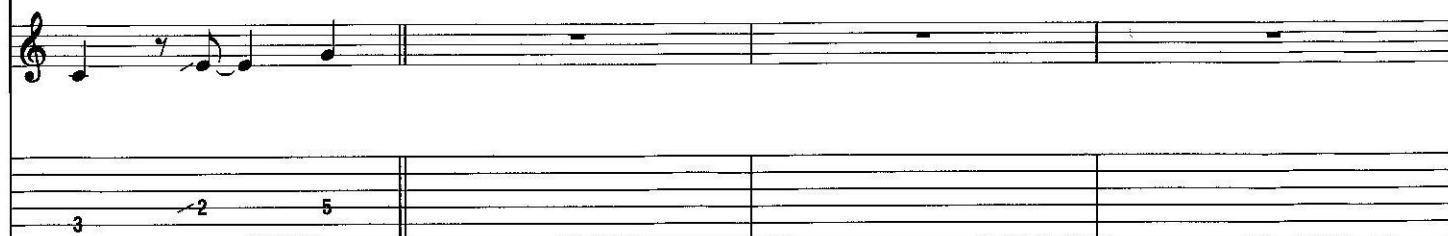
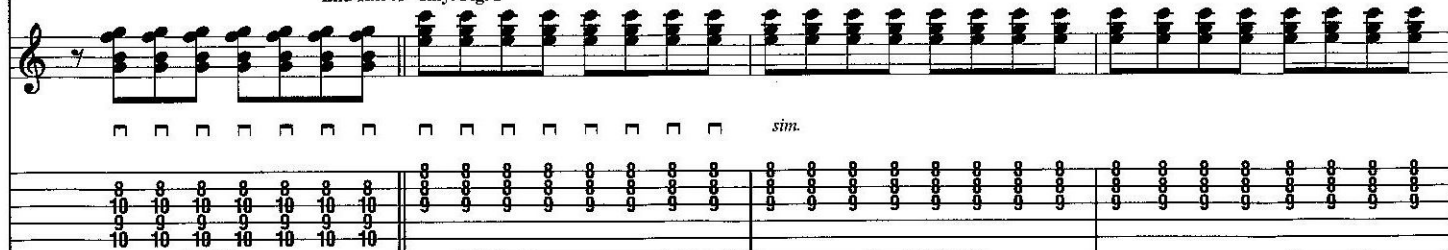


**Chorus**  
Gtr. 2: w/ Riff B  
C7

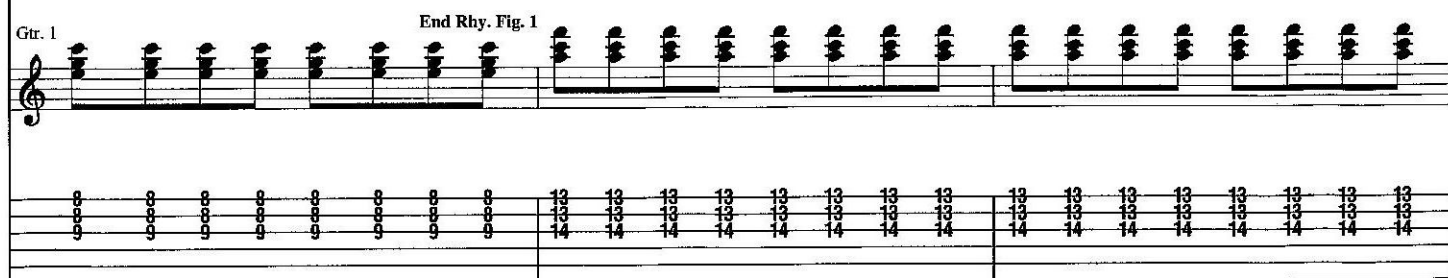
G7



End Riff A Rhy. Fig. 1



2nd & 3rd times, Gtr. 1: w/ Rhy. Fig. 3  
F7



To Coda 1 ⊕

To Coda 2 ⊕

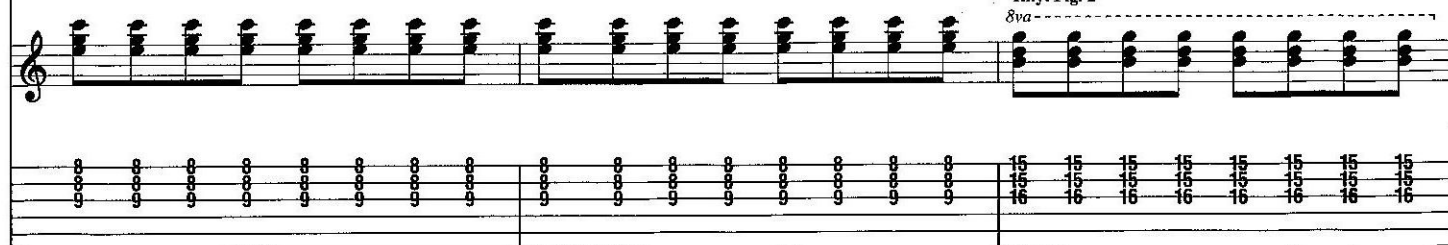
C7

G7



Rhy. Fig. 2

Sva



F7

you been bold. I won't be your fool no more. 1. Now, a

C7

G7

loco

Gr. 1

End Rhy. Fig. 2

Riff C

Gr. 2

End Riff C

Gr. 1: w/ Rhy. Fig. 2  
G7 F7 C7 G7 *D.S. al Coda 1*

Slip-pin' and a slid - in', peep - in' and a hid - in'. Won't be your fool — no more. — Now I'm

# ⊕ Coda 1

Gtr. 1: w/ Rhy. Fig. 2  
G7

F7 C7 G7

I been told, \_ ba - by you been bold. \_ I won't be \_ your fool no more. \_ Ow, \_

Gtr. 2

## Saxophone Solo

Gtr. 1: w/ Riff A  
C7

Woo! \_

1/2 1/2 3

F7 C7

G7 F7 C7 G7

2. Well, a

## Verse

Gtr. 1: w/ Riff A  
Gtr. 2: w/ Riff B  
C7

old Ma - lin - da, she's a sol - id sin - ner. You know you bet - ter sur - ren - der. \_ Now, \_

F7 C7

old Ma - lin - da, she's a sol - id sin - ner. You know you bet - ter sur - ren - der. \_\_\_\_\_

G7 F7 C7 G7

Gtr. 2: w/ Riff C

*D.S. al Coda 2*

Slip-pin' and a slid - in', peep - in' and hid - in'. Won't be your fool no more. Now, I'm

# ⊕ Coda 2

Gtr. 1: w/ Rhy. Fig. 2  
G7

Gtr. 2: w/ Riff C  
C7

F7 G7

I been told, ba - by you been bold. I won't be your fool no more. Ow, woo!

## Saxophone Solo

Gtr. 1: w/ Riff A  
C7

Gtr. 2

3 3 3 3 3 3 5 5 3 5 5 5 6 6 6 7 8 5 4 5

\* Played behind the beat.

F7 C7

8 11 11 8 8 10 10 8 8 8 10 10 10 8 10

G7 F7 C7 G7

8 10 8 7 8 6 7 8 6 6 4 5 6 4 5 5 5 5 5 5 6 7

## Outro

*Begin fade*

*Fade out*

Gtr. 1: w/ Rhy. Fig. 1  
C7

Gtr. 1: w/ Rhy. Fig. 2 (1st meas.)  
F7

8 6 5 4 6 5 7 5 5 10 8 10 8 10 8 10

# Susie-Q

Words and Music by Dale Hawkins, Stan Lewis and Eleanor Broadwater

## Intro

Moderate Rock ♩ = 152 (♩ = 3̣̣̣)

\* E7

Gtr. 1 (clean)

(drums & bass)

*mf* w/ pick & fingers

\*\* P.M. throughout

\* Chord symbols reflect overall tonality.

\*\* P.M. refers to downstemmed notes only.

## Verse

E7

I. Su - zie Q. \_\_\_\_

*simile on repeat*

Gtr. 1: w/ Rhy. Fill 1, 2nd time

A7

Oh, Su - zie Q. \_\_\_\_  
Oh, Su - zie Q. \_\_\_\_

Oh, Su - zie Q. \_\_\_\_ how I love you, \_\_\_\_  
Oh, Su - zie Q. \_\_\_\_ ba - by, I love you, \_\_\_\_

## Rhy. Fill 1

Gtr. 1

Verse  
E7

C7      B7      E7

— my Su - zie Q. —      2. I like the way you walk. —  
 — my Su - zie Q. —      4. Well, say that you'll be true. —

Gtr. 1: w/ Rhy. Fill 2, 2nd time

I like the way you talk. —      I like the way you walk, —  
 Well, say that you'll be true. —      Well, say that you'll be true —

A7      C7      B7      E7      To Coda ⊕

— I like the way you talk, — my Su - zie Q. —  
 — and nev - er leave me blue, — my Su - zie Q. —

w/ pick

Rhy. Fill 2  
Gtr. 1

TAB

# Guitar Solo

A7

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

E7

w/ pick & fingers P.M. P.M. P.M. \* P.M. P.M. P.M. P.M.

\* 1st string sounded by pull-off.

B7 E7

P.M. P.M.

D.S. al Coda

⊕ Coda

## Guitar Solo

A7

w/ pick 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

8va E7 loco

w/ pick & fingers P.M. P.M.



B7

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

E7

Verse E7

5. Oh, Su - zie Q. —

A7

Oh, Su - zie Q. — Oh, Su - zie Q, — how I — love you, —

C7 B7 E7

— my Su - zie Q. —

Outro

Esus4 E

Play 2 Times and Fade

# Sweet Little Angel

Words and Music by B.B. King and Jules Bihari

Intro  
Slow Blues ♩. = 64

\* D $\flat$

E $\flat$ m7

G $\flat$ 7

G $\circ$ 7

Gtr. 1

The intro guitar solo is written for guitar 1 in the key of D $\flat$  major (three flats). It consists of two measures of music. The first measure is marked with a 4:3 time signature and a *mf* dynamic. The second measure is marked with a *full* dynamic. The solo is played on a 12-string guitar, as indicated by the '12' in the time signature. The fretboard diagram shows the following frets: 11, 9, 9, 12, 9, 11, 9, 11, 10, 9, 9, 14, 14, 12, 13, 14, 14, 14, 12, 13, 14, 13, 14.

\* Chord symbols reflect overall tonality.

D $\flat$

G $\flat$ /D $\flat$

E $\flat$ m7/A $\flat$

A $\flat$ 7

1. Got a

The first line of the verse is written in the key of D $\flat$  major. It consists of two measures of music. The first measure is marked with a 4:3 time signature and a *mf* dynamic. The second measure is marked with a *full* dynamic. The melody is played on a 12-string guitar, as indicated by the '12' in the time signature. The fretboard diagram shows the following frets: 12, 13, 14, 14, 8, 10, 9, 11, 11, 11, 8, 9, 10, 9, 12, 11, 9, 11, 9, 11.

Verse

D $\flat$

G $\flat$ 7

sweet 'lil an - gel.

I \_\_\_\_ love the way \_\_\_\_ she spreads.

The second line of the verse is written in the key of D $\flat$  major. It consists of two measures of music. The first measure is marked with a *full* dynamic. The second measure is marked with a *full* dynamic. The melody is played on a 12-string guitar, as indicated by the '12' in the time signature. The fretboard diagram shows the following frets: 11, 11, 9, 11, 8, 11, 9.

D $\flat$

D $\flat$ 7

\_\_\_\_ her wings. \_\_\_\_

Yes, \_\_\_\_ got a

The third line of the verse is written in the key of D $\flat$  major. It consists of two measures of music. The first measure is marked with a 4:3 time signature and a *full* dynamic. The second measure is marked with a *full* dynamic. The melody is played on a 12-string guitar, as indicated by the '12' in the time signature. The fretboard diagram shows the following frets: 11, 9, 11, 11, 9, 11, 9, 10, 11, 9, 10, 9, 11.

G $\flat$ 7 G7 G $\flat$ 7

sweet 'lil an - gel. \_\_\_\_\_ I \_\_\_\_\_ love the way \_\_\_\_\_ she

4:3 4:3

full

11 11 9 11 9 9 7

D $\flat$  maj7 E $\flat$ m7 Fm7 Em7

spreads her wings. \_ Yes, \_\_\_\_\_

5:3

full

11 (11) 9 11 9 11 11 9 10 11 9 10 9 12 9 8 9

E $\flat$ m7 G $\flat$ 7

when she spreads her wings \_\_\_\_\_ a-round me, \_ I gets joy \_\_\_\_\_ and ev-'ry -

3

D $\flat$  E $\flat$ m7 G $\flat$ /A $\flat$  A $\flat$ 7

thing. 2. I

4:3 4:3 4:3

full full 1/4

11 11 (11) 11 11 9 9 10 9 13 11 9 11 9 9 11

# Verse

Gtr. 1: w/ Fill 1, 2nd time

Db7

Gb7

asked my ba-by for a nick-el and she gave me a twen-ty dol-lar bill. —  
 my ba-by should quit me, — Lord, — I do be-lieve. —

full

11 (11) 9 11 11

Gtr. 1: w/ Fill 2, 2nd time

Db

Db7

I would die. — Yes, — asked my ba-  
 Yes, — if

full

11 9 11 11 9 11 11 11 9 10 9 14 14

Gb7

G7

Gb7

— by for a nick-el — and she gave me a twen-ty dol-lar bill.  
 my ba-by should quit me, Lord, I do be-lieve — I would

9 11 9

## Fill 1

Gtr. 1

12 8

TAB

10 11

## Fill 2

Gtr. 1

9 10 9 14 8 9 10 11 8 9 9 9 11 11 11 9 9 9 10 10 10 10

TAB

Handwritten musical score for guitar, featuring a treble clef staff with notes and a bass staff with fret numbers. The score includes chord markings (Db7, Gb7, G7), articulation marks (sua, loco), and dynamic markings (1/4, full).

Musical notation for the guitar solo in "The Highway" by The Highwaymen. The solo is in G-flat major (three flats) and 12/8 time. It features a melodic line on a single staff and a fretboard diagram below. The fretboard diagram shows fingerings for the left hand, with a "full" pickup indicated. Chord changes are marked above the staff: Gb7, Dbmaj7, and Ebm7.

The musical score for guitar is presented in two staves. The top staff shows the melody line in G minor, with chords Fm7, Em7, and Ebm7 indicated above the notes. The bottom staff shows the fretboard diagram, with fret numbers 12, 13, 14, and 0 indicated for the melody line. The diagram also includes a 4:3 ratio and a 12/13 ratio, likely indicating a specific tuning or fretting technique.

[illegible]

**Coda**  
Free Time

N.C. Db Gb Db D13 Db7

please, tell me the rea-son why. \_\_\_\_\_

9 9 9 9 11 9 12 9  
10 10 10 10 11 8+10 11 11 13

Dbmaj7

Eb7

Fm7

Em7

die. Yes, — you know I asked.  
Yes, —

5:3 4:3

full 9 1/4 11 9 11 9 9 14 14 12/13 14 12 13

To Coda ⊕

Eb7

Gb7

— her for a lit-tle drink o' liq-uor,  
if you don't love me, lit-tle an-gel, and she gave — me — a

4:3

full 11 9 11 9 11 9 11 9

Db

Eb7

Gb/Ab

Ab7

whis-key still. —

4:3 4:3

full 11 9 11 9 11 9 10 9 11 9 10 9 11 9 11

*mf*

Guitar Solo

Db

Gb7

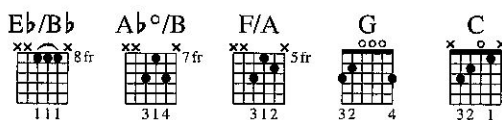
Db

1/2 full

9 14 14 14 12 13 14 14 (14) 12 14 14 14 12 14 12/13 14 14 14 12/13 14 14 14 12

# Tequila

By Chuck Rio



**A**

Moderately fast  $\text{♩} = 180$

Gtr. 1  
(acous.)

Chord progression: F,  $E\flat$ , F,  $E\flat$ , F,  $E\flat$ , F,  $E\flat$ .

Tablature for Gtr. 1 (acous.) showing fret numbers and rhythm flags.

Chord progression: F,  $E\flat/C$ , F,  $E\flat/C$ , F,  $E\flat/C$ , F,  $E\flat/C$ .

Rhy. Fig. 1. End Rhy. Fig. 1.

Tablature for Gtr. 1 (acous.) showing fret numbers and rhythm flags.

\* Bass plays C.

Gtr. 1: w/ Rhy. Fig. 1

Chord progression: F,  $E\flat/C$ , F,  $E\flat/C$ , F,  $E\flat/C$ , F,  $E\flat/C$ .

\*\* Gtr. 3.

Tablature for Gtr. 3 showing fret numbers and rhythm flags.

\*\* Tenor sax. arr. for gtr.

Gtr. 2 (elec.)

Chord progression: F,  $E\flat/C$ , F,  $E\flat/C$ , F,  $E\flat/C$ , F,  $E\flat/C$ .

Gtr. 2 (elec.) *mf* w/ clean tone.

\*\*\* P.M.

Tablature for Gtr. 2 (elec.) showing fret numbers and rhythm flags.

\*\*\* next 19 meas.

**B**

Gtr. 1: w/ Rhy. Fig. 1 (3 3/4 times)

Chord progression: F,  $E\flat/C$ , F,  $E\flat/C$ , F,  $E\flat/C$ , F,  $E\flat/C$ .

Tablature for Gtr. 1 (acous.) showing fret numbers and rhythm flags.

Riff A

Riff A *mp*.

Tablature for Riff A showing fret numbers and rhythm flags.



F Eb/C F Eb/C F Eb/C F Eb/C

10 10 8 8 10 10 10 10 8 8 10 10

3 1 3 1 1 1 3 2 1 1 0 1 1 1 1

End Riff A

F Eb/C F Eb/C F Eb/C F Eb/C

10 10 8 8 10 10 10 10 8 8 10 10

3 1 1 3 1 1 1 3 2 1 0 3 1 1 1

F Eb/C F Eb/C F Eb/C F Eb/Bb

Rhy. Fill 1

Gtr. 1

End Rhy. Fill 1

10 10 8 8 10 10 10 10 8 8 10 10 10 7 10

3 2 1 1 3 1 1 1 1 1 1 3 3 3

*mf*  
steady gliss.



Ab<sup>o</sup>/B F/A

2nd time, Gtr. 2: w/ Rhy. Fill 2  
Ab<sup>o</sup>/B F/A

Rhy. Fig. 2

End Rhy. Fig. 2

2nd time, Gtr. 2: w/ Rhy. Fig. 2  
Ab<sup>o</sup>/B F/A

G C

Spoken: Tequila.

Rhy. Fill 2  
Gtr. 2

*mp* *mf*

**D**

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr. 2: w/ Riff A

2nd time, Gtr. 2: w/ Riff A (1st 7 meas.)

Gtr. 3 F Eb/C F Eb/C F Eb/C F Eb/C

F Eb/C F Eb/C F Eb/C F

To Coda ⊕

**E**

Gtr. 1: w/ Rhy. Fig. 1 (3 3/4 times)

Gtr. 2: w/ Riff A (1 1/2 times)

Eb/C F Eb/C F Eb/C F

F Eb/C F Eb/C F Eb/C F

Eb/C F Eb/C F Eb/C F

F Eb/C F Eb/C F Eb/C F

Gtr. 1: w/ Rhy. Fill 1

Gtr. 3

F Eb/C F Eb/C F Eb/C F Eb/Bb

(8) 6 5 8 5 6 5 8 8 6 8 6 8 5 8 6 8 6 8 5 5 10 7 10

Gtr. 2

3 1 3 1 1 1 3 2 3 1 3 1 3 3

*mf*  
steady gliss.

## ⊕ Coda

Gtr. 3 tacet

Gtr. 2 Eb/C

Gtr. 1: w/ Rhy. Fig. 1 (1 1/4 times)

F Eb/C F Eb/C F Eb/C F Eb/C F

\*T T

P.M.

1 1 0 3 0 2 1 1 3 0 3 1 3 2 1 3 1

\* T = Thumb on 6th string

Eb/C F Eb/C

Gtr. 2 tacet

Gtr. 1 F Eb/C F Eb/C F

P.M.

3 3 3 3 3 10 8 8 8 8 8 10 10 8 8 8 8 10 10 8 8 8 8 10 10 8 8 8 8 10

Eb/C F Eb/C F Eb/C F Eb/C F

8 8 8 8 8 X 10 10 8 X X 10 10 10 8 X X 10 10 X 8 8 8 X 10 10 10 8 10 10 10 8 X X 10 10 10 8 10

Eb/C F Eb F Eb F N.C.

Tequila!

8 8 8 8 8 X 10 10 8 X X 10 10 10 8 X X 10 10 X 8 8 8 X 10 10 10 8 10 10 10 8 10

**Words and Music by Jerry Allison, Norman Petty and Buddy Holly**

## Intro

**Moderately** ♩ = 128 (♩ ♩ = ♩ ♩)  
N.C.

**§ Chorus**

D  
(A)

E7  
(B7)

\* A  
\*\*(E)

Well, \_\_\_\_\_ that - 'll be the day when  
(That - 'll be the day.

Gtr. 1 (clean)

Rhy. Fig. 1

*f*

let ring

*mf*

P.M

**T  
A  
B**

\* Chord symbols reflect basic tonality.

\*\* Symbols in parentheses reflect chord names respective to capoed guitar.

Symbols above reflect actual sounding chord. Capoeira fret is "0" in TAB.

A  
(E)

you say good-bye. Yes, \_\_\_\_\_ that - 'll be the day when you make me cry. \_\_\_\_ You  
Ah. \_\_\_\_\_ That - 'll be the day. Ah. \_\_\_\_\_

**End Rhy. Fig. 1**

P.M.

D  
(A)

A  
(E)

say you're gon - na leave.      You know it's a lie \_\_\_\_ 'cause  
That - 'll be the day.      Ah. \_\_\_\_\_

that - 'll be the day \_\_\_\_\_  
Oo, \_\_\_\_\_

**Rhy. Fig. 2**

**End Rhy. Fig. 2**

P.M.

E7 (B7) A (E) Verse D (A) A (E)

when I die. — 1. Well, you give me all your lov - in' and your tur - tle dov - in' a  
 when I die. — 2. Well, a, when Cu - pid shot his dart, he shot it at your heart,  
 (Oo. —)

P.M. — P.M. —

D (A) A (E) D (A)

all your hugs and kiss - es and your mon - ey too. — Well, — a, you know you love me, ba - by.  
 so if we ev - er part then I'll leave you. — You sit and hold me and you  
 Oo. — Oo. —

P.M. —

A (E) Bm (F#m) B (F#) E7 (B7) To Coda

Still — you tell me may - be } that some - day, well, I'll be blue. Well, —  
 tell me bold - ly } Oo, — oo.)

# Chorus

Gtr. 1: w/ Rhy. Fig. 1

D (A) A (E)

that - 'll be the day day when you say good - bye. Yes, — that - 'll be the day day when  
 (That - 'll be the day. Ah. — That - 'll be the day.

Gtr. 1: w/ Rhy. Fig. 2

D (A) A (E)

you make me cry. — You say you're gon - na leave. You know it's a lie — 'cause that - 'll be the day  
 Ah. — That - 'll be the day. Ah. — Oo, —

E7	A	A
(B7)	(E)	(E)

when I die. \_\_\_\_  
when I die. \_\_\_\_)

let ring

P.M.

*D.S. al Coda*

**⊕ Coda**

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas.

That - 'll be the day  
(That - 'll be the day.



you make me cry. — You say you're gon - na leave. You know it's a lie — 'cause that - 'll be the day  
 Ah. — That - 'll be the day. Ah. Oo, —

D (A) A (E)

when I die. — Well, — that - 'll be the day. Oo, — oo. Well,  
 when I die. —) (Oo.

E7 (B7) A (E) Outro D (A)

let ring —

Gtr. 1

that - 'll be the day. Oo, — oo. Well, that - 'll be the day. Ah. —

A (E) D (A)

let ring —

Oo, — oo. Well, that - 'll be the day. Ah. —

A (E) N.C. A7 (E7)

let ring —

## Rhy. Fill 1

Gtr. 1

3 3

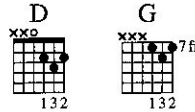
P.M. —

TAB

2 2 2 2 2 2

# Wake Up Little Susie

Words and Music by Boudleaux Bryant and Felice Bryant



## Intro

Moderately ♩ = 192 (♩ = ♩<sup>5</sup>)

Gtr. 2 (acous.) *mf* D

Gtr. 1 (acous.) *mf*

(cont. in notation)

TAB

## Chorus

\*\* D

Gtr. 2: w/ Rhy. Fig. 1, 3 times

F/D G/D F/D D

Wake up, lit - tle Su - sie, — wake — up.

\* Gtrs. 1 & 2 Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1

let ring throughout

TAB

\* composite arrangement

\*\* Chord symbols reflect overall tonality.

F/D G/D F/D D

Wake up, lit - tle Su - sie, — wake — up.

1. We  
2. The

TAB

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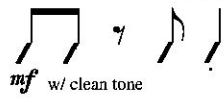
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## Rhy. Fill 1

Gtr. 3 (elec.)

G

## End Rhy. Fill 1



both went sound a - sleep. Wake up, — lit - tle Su - sie, and weep. The mov -  
 mov - ie was-n't so hot, — it did - n't have much of a plot. — We fell —

Gtrs. 1 &amp; 2

— ie's o - ver, it's four o - clock — and we're in trou - ble deep. — Wake up, — lit - tle  
 — a — sleep, — our goose is cooked, — our rep - u - ta - tion is shot.

A G A  
 Su - sie. — Wake up, — lit - tle Su - sie. — Well, —

Gtr. 3

*simile on repeat*

Gtrs. 1 &amp; 2

## A

Gtr. 3 tacet

Gtrs. 1 &amp; 2

## A2

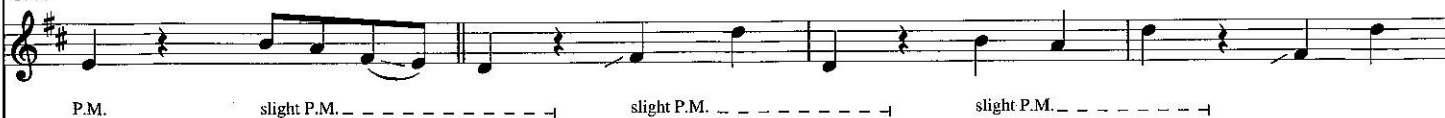
la?" Wake up, \_\_ lit - tle Su - sie. \_\_ Wake up, \_\_ lit - tle Su - sie. \_\_

Bridge  
D

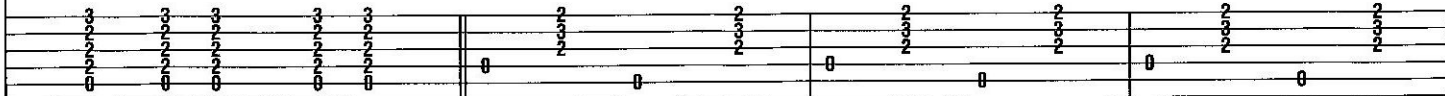
A7



Gtr. 3

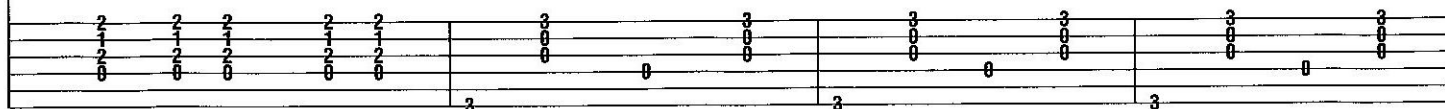


Gtrs. 1 & 2



D7

G



A7 G A7

Wake up, — lit - tle Su - sie. — Wake up, — lit - tle Su - sie. —

P.M. P.M. let ring — — — — P.M. P.M. P.M.

5 0 7 7 5 0 6 7 7

Gr. 3 tacet N.C. Gr. 2: w/ Rhy. Fig. 1, 2 times D F/D G/D F/D D F/D G/D F/D

We got - ta go home

Gr. 1

Gr. 1 & 2

⊕ Coda

A7 D A7 D

Wake up, — lit - tle Su - sie. — Wake up, — lit - tle Su - sie. —

D F/D G/D D F/D G/D D F/D G/D F/D

Play 2 Times and Fade

# Yankee Doodle Dixie

By Chet Atkins

**A**

Moderately  $\text{♩} = 104$

(drums)

**B**

\* A

\* Chord symbols reflect basic harmony.

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B7 E9 A D

A E7 A

E7 A E A

A/C# A6 E7/B G#°7 A E13

A (drums) 3 A

**D** (♩ = ♩<sup>3</sup>)

The first staff of music is in treble clef with a key signature of one sharp (F#). The melody begins with a quarter note F#4, followed by a quarter note G#4, and then a series of eighth notes: A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136,

[illegible]

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a chord symbol 'E7' above the first measure. The melody is written with eighth and quarter notes, including slurs and ties. A wavy line indicates a trill on the second measure. The bottom staff is a single-line bass line with fingerings (1-5) and slurs. It includes a wavy line indicating a trill on the second measure.

Chord progression: D, B7, E7, A

Chord progression: D, A, E, A

Chord progression: E, A, E13b9, A

Chord progression: E7, A, E, A, (drums), A

A.H. -----

Chord progression: A6, E11, E9, D#°

A.H. -----

D#°7 E7b9 A D

A.H. -----

8 7 6 5 5 5 7 9 7 6 7 9 7 5 4 7

A A7 D

5 7 6 4 5 7 8 7 4 5 5 7 9 7 6 7 6 7 9 5 7

A E7 A (♩ = ♩)

(drums) 3

5 5 4 7 5 5 0 2

**F** A

2 2 2 2 3 0 0 0 2 2 2 2 0 2 0 7 4 5 7 0 0 2 4 0 0

CV D E A A7b5

9 5 5 5 0 2 0 0 2 2 5 5 5 5 5 5 7 9 5 9 7 5 4 0 2 4 0



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Ritchie Valens

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Lester Flatt & Earl Scruggs

**GET RHYTHM**  
Johnny Cash

**HOUND DOG**  
Elvis Presley

**I'M LOOKIN' FOR SOMEONE TO LOVE**  
The Crickets

**I'M MOVIN' ON**  
Hank Snow

**I'M YOUR HOOCHIE COOCHIE MAN**  
Muddy Waters

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